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for Connoisseurs and Collectors



CHRISTMAS NUMBER

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MADONNA AND CHILD. North Italian. XVth century. Height $38\frac{1}{4}$ "
(By permission of Messrs. S. W. Wolsey, Ltd.)



Fig. I. NATIVITY GROUP. By GUIDO MAZZONI (died 1518)

CHRISTMAS CRIBS

BY CHARLES HARVARD

ONE of the most charming symbols of Christmas is surely the "Christmas Crib," which enjoys a great popularity even to-day, especially in catholic countries. The practice of having miniature representations of the Nativity is so universal that they have been taken for granted as part of the usual accompaniment of the religious celebrations. As works of artistic merit they are seldom considered worth much attention, and, indeed, few of the modern "Crib" arouse more than a passing thought. But as one looks at the stereotyped figures of the Virgin and Child and Saint Joseph, the shepherds, the Wise Men, and the attendant animals, there is at least the memory of an age-old and vivid tradition stretching behind them.

The Crib, or *Præsepe*, dates from the very earliest times of Christianity. For in Bethlehem itself the cult was exceedingly popular. When the Empress Helena built her basilica above the sacred grotto the most elaborate decorations were installed, and the place became a natural centre of pilgrimage. It is now thought possible that actual figures

of the Nativity scene may have been put in as an added attraction as early as the Vth century. But it is certain that the cult spread rapidly, and in the west one definite date forms a milestone in the history of the *Præsepe*. In 354 Pope Liberius decided that the Nativity was to be regarded as a special feast, to be observed on December 25th. As a shrine and a monument to his decision he built the Basilica Liberii in Rome. The second stage of this most typical devotion came during the reign of Pope Theodore (642-9), when relics of the original Crib were brought over to Rome from Bethlehem and enshrined in Pope Liberius's Basilica. This building then became known as *Santa Maria ad Præsepe*; to-day the visitor to Rome knows it as *Santa Maria Maggiore*, and, when taken down below the altar to the Confessione di San Matteo, can view five boards of the true "Santa Culla."

It is here that mention should be made of the connection between the *Præsepe* and the mediæval mystery plays. Professor Young and others have pointed out how the early Cribs became closely linked with the dramatic scenes, and some of the earliest of the figures

A P O L L O

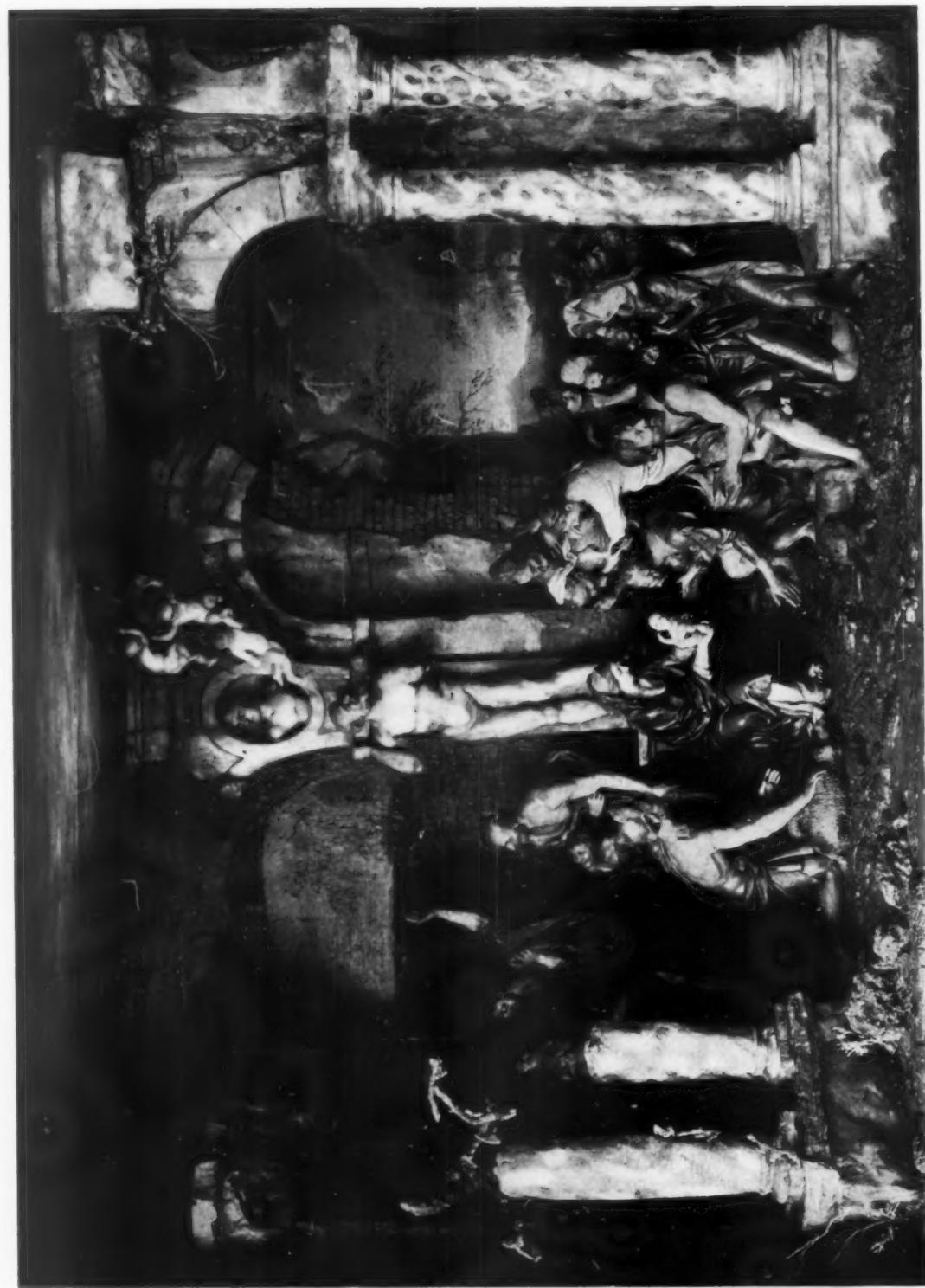


Fig. III. THE ADORATION OF THE SHEPHERDS. By Giulio Gaetano Zumbo (1655-1701)
Victoria and Albert Museum



Fig. II. NATIVITY GROUP. Tuscan, XVth century
(The painting attributed to BENOZZO GOZZOLI)

(apart from those in churches) were to be found on the religious stage.

Passing over the early Middle Ages, when Nativity Groups were slowly spreading over Europe, we come to the most delightful story of all time connected with the Christmas scene. By many it is taken as the starting point of the history of the Crib and, although, of course, this event is quite late in its evolution, it is nevertheless worthy of a central place in the story. St. Bonaventura, writing late in the XIIith century, describes how in the year 1223 St. Francis of Assisi wished to inspire the people with greater religious fervour, and received permission from the Pope to set up a *Præsepe* in the little village of Greccio, near Assisi. But he caused a sensation by having live animals in the stable, complete with a supply of provender. His idea was a complete success. Crowds naturally flocked to the church, and Francis himself conducted the

service, singing the gospel and giving the sermon. The account goes on to say how his friend Giovanni came with the news that a beautiful child was asleep in the Crib. Another and more picturesque version has it that the child was dead and Francis revived him. As a result the place became famous for its Crib, and the animals' provender was kept as a miraculous cure for all disease. The effect of this revolutionary move was to spread the fashion of the Nativity groups more widely than ever.

Until the XVth century there was no outstanding change in their character. They remained votive symbols of the founding of Christianity and took their place at Christmas as a picturesque focus of attention. But the Renaissance brought with it a greatly enlarged set of ideas, and the Crib was quick to reflect the changes. The artists became intrigued with the incidentals of the scene, landscape



Fig. IV. GROUP FROM A CRIB
By FR. CELEBRANO and FR. CAPPIELLO. Neapolitan, XVIIIth century

backgrounds were added, and elaborate groups of quite irrelevant figures were introduced. The Wise Men wore richly woven clothes, the figures became realistic as never before, and what was until then a devotional shrine grew into a highly ornate pageant, with the central religious figures taking but an insignificant place in the great drama. The Crib was to retain this character right up to the XIXth century, and in some countries even longer. Like every art form the differences were chiefly regional. In the isolated little villages of the Tyrol, for example, you would find a simple, unsophisticated group carrying on the traditions of centuries; and the type to be seen in the countryside was never to be very much affected by the grandiose innovations of the urban ones, especially in the more southern climates.

It was in the XVIIth and XVIIIth centuries that the *Præsepe* reached its highest and most elaborate point of development. In some the

element of religion had entirely disappeared, from others there still emerged a genuine sentiment despite the bewildering complexity of the surrounding scenes. However, if excuse is necessary for this departure it may be had. For the artists had little opportunity of portraying the life they knew and the ambitions of their imagination, except at the orders of lay patrons. And since so much of their livelihood depended upon the Church, they took what chance they could of expressing the fullness and gaiety of the life they observed around them. The idea does not seem so strange when one compares the somewhat similar position of the sculptors of the XIIIth and XIVth centuries. When religious art broke away from the monastic traditions of the XIIth century and became centred in the life of the people, the craftsmen drew their pictorial inspiration from two sources. First, the theological and religious traditions which remained: then (for the decoration of the less

CHRISTMAS CRIBS



Fig. VI. THE ADORATION OF THE SHEPHERDS. By GIUSEPPE SAMMARTINO (1720-1793). Neapolitan



Fig. V. MUSICIANS FROM A GENOESE CRIB. XVIIIth century

conspicuous parts of their buildings) they drew from the *genre* scenes they knew so well. Hence the amazing richness of the Gothic capitals and wood-carvings, representing occupations and trades, customs and superstitions, and the whole panorama of daily life. Returning to the makers of the Crib. They soon introduced the most homely episodes into their work, and from the accompanying illustrations it will be seen how vividly they achieved them. Naples was one of the most surprisingly advanced centres of production. Perhaps their cosmopolitan outlook and the mixture of mediterranean races contributed to the character of this output. Goethe, writing in 1787, describes their custom of building Cribs in the open. "This is the place," he says, "to mention another remarkable passion of the Neapolitans. That is the Crib (*Præsepe*), which one sees in every church at Christmas, especially the adoration of the shepherds, angels and Wise Men, more or less perfect, and elaborately and richly grouped. This presentation, among the Neapolitans, is built on the flat house tops, a flimsy hut-like erection decked with evergreen

trees and shrubs. The Mother of God, the Child, and the whole retinue and following is elaborately fitted up, the clothes costing the household a great deal of money. But what makes it all so inimitable is the background, dominated by Vesuvius and its surroundings." The subsidiary figures included almost every phase of contemporary work and play, including even the gypsies, as will be seen from the unusual figure illustrated on page 325.

It is impossible to single out more than one or two famous Cribs. There are thousands, many with amusing and delightful legends. Some, like the one in Fig. VI, are clearly inspired by the painter, following the same type of composition and the same grouping. Others ramble over an undesignated and extempore composition. Their sizes vary from life to a couple of inches, and the entire presentation often achieves surprising dimensions. Travellers in Italy will remember those at Caserta, and in Santa Maria Ara Coeli in Rome, the latter including the most famous Bambino in the world. There are also many notable examples in Northern

CHRISTMAS CRIBS



Fig. VIII. GYPSY GROUP FROM A CRIB.
By NICOLA SOMMA. Italian, XVIIIth century

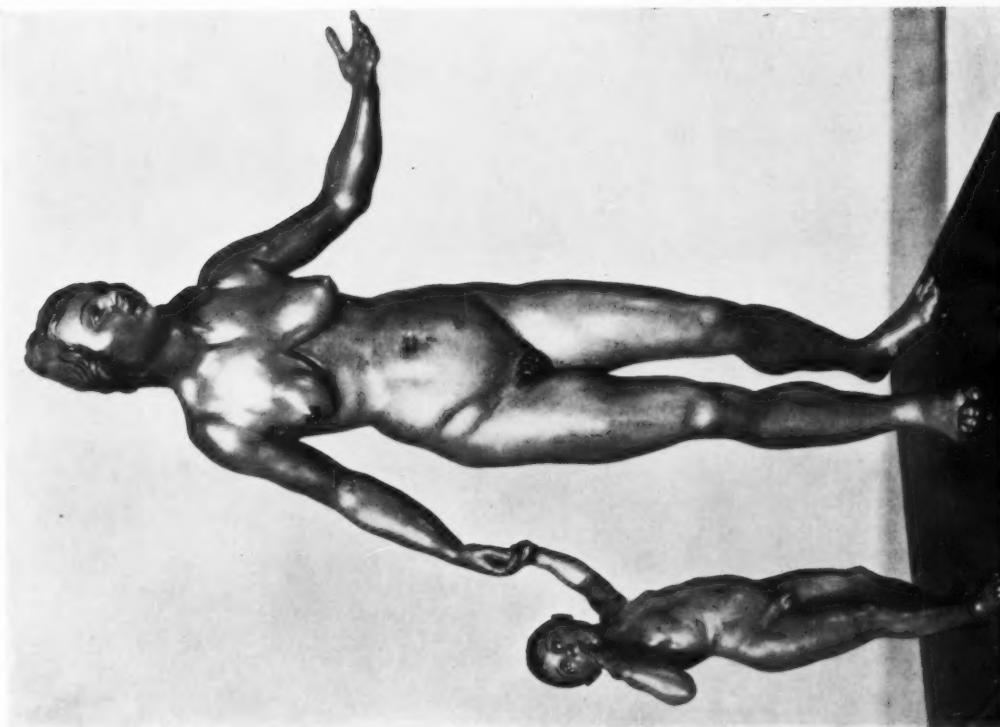


Fig. VII. GROUP FROM A CRIB.
By RAMON AMADEU. XVIIIth century



Fig. IX. HEAD FROM A NATIVITY GROUP. By SALVATORE FRANCO. Neapolitan, XVIIth century

the figures of the *Præsepe* have been made of a variety of materials. Sometimes wood was used, and terra-cotta was also quite a favourite material. Others were built up from papier-mâché, plaster, and rags. The clothes were often of the finest materials, and there are legends of queens who, in their religious fervour, stripped off their finery to provide dresses for the Holy dolls. Wax, of course, presented another ideal medium. The example in the Victoria and Albert Museum (Fig. III) was made in an interesting fashion. The figures were first modelled in clay and a cast made. The mould itself was then painted flesh colour and the liquid wax poured into it while the pigment was still damp. Thus the surface of the wax absorbed the colour, gaining a pleasant depth of hue. The figure was now

Europe, such as that owned by the Lang family at Oberammergau. Particular mention, though, should be made of the great collection in the Bayerisches National-Museum in Munich, which is by far the most important group of its kind in the world.

A word about technique. During and since the Renaissance have been made. Sometimes wood

ready to be clothed. The draperies and attachments were first made in actually coloured wax, and were not painted over. The effect is very convincing. Instead of the hard and false feeling of overlaid pigment one sometimes receives from models, the figures appear to have a quite inherent quality of colour, and in the hands of a good craftsman the vigour and realism are quite exceptional.

The art of the Crib has now, unfortunately, been reduced almost entirely to the familiar mass-produced figures on sale in religious shops. But there are a few modern artists who have reproduced new versions of the scene. But such workers as Anna Fehrle, Marta Hinckeldeg-Wittke and other Germans are few and far between. It is perhaps possible to find



Fig. X. HEAD FROM A NATIVITY GROUP. By SALVATORE FRANCO. Neapolitan, XVIIth century



Fig. XI. HUNTING SCENE FROM A SICILIAN CRIB. XVIIth Century

Illustrations, except of Fig. III, by courtesy of Dr. Benno Filser Verlag, Augsburg.



Size 20½ in. × 15 in.

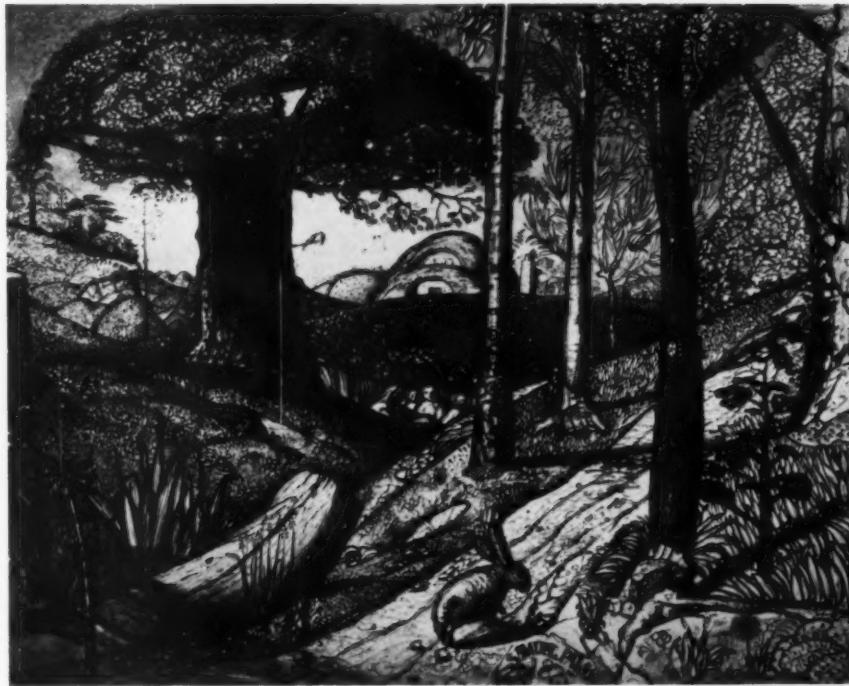
THE SLEEPING SHEPHERD.

By SAMUEL PALMER

By kind permission of J. G. Overbury, Esq.

SAMUEL PALMER'S HAPPIEST DESIGNS

BY T. STURGE MOORE



Size 9 $\frac{1}{10}$ in. \times 7 $\frac{3}{8}$ in.

*I rose alone and thought I would gone
Into the woodes to hear the birdes singe
When that the misty vapour was agone
And cleare and faire was the morninge.*
Chaucer

AT the Burlington House Winter Exhibition for 1893, Ricketts and Shannon were greatly moved by six designs in sepia by Samuel Palmer. My own recollection of the thrill these drawings caused became sufficiently confused for me to exaggerate their number and suppose that they all illustrated the "Eclogues" of Virgil. When Binyon was at work on his "Followers of William Blake," I spoke to him about them, and from time to time have done so to others, Ricketts several times recalled them to me, but they remained unlocated till, a few months back, I came across the catalogue for 1893 and with the aid of my friends, Mr. and Mrs. Finberg of the Cotswold Gallery, traced them. They are signed and dated 1825, the year Samuel Palmer went to Shoreham. They belong to Mr. J. G. Overbury, who inherited

them from his father, the junior partner of John Giles, stockbroker and life-long friend of Calvert, whom he introduced to Palmer and Blake in 1824 or 1825. Possession of these six designs passed from Palmer only in the last years of his life. We may imagine that the old artist cherished these early efforts with an affection that he could scarcely expect others to share, the fashion of his success having so changed, and was glad to find them a home with a young man who admired them. Mr. Overbury and Mrs. Pilcher, his sister, also own three oil pictures of the Shoreham period, "The Sleeping Shepherd," "The Hop Garden," and "Going to Evening Church." Colour, I think, hampered Palmer's concentration, yet this oil, (?)¹ "Sleeping Shepherd," is very superior in design to the

¹ It is painted on paper, I think, certainly in water colour which has been heavily varnished.

Size $10\frac{1}{16}$ in. \times $7\frac{1}{16}$ in.

*"Thou crownest ye year with thy goodness ; and thy clouds drop fatness.
They shall drop upon ye dwellings of ye wilderness ; And ye little hills shall
rejoice on every side. The folds shall be full of sheep, the valleys also shall
stand so thick with corn that they shall laugh and sing."*

Ps. lxv.

etching of the same title. Perhaps I have not seen enough, as Rossetti expressed admiration for his colour ; but then he probably knew none of these monochromes, and meant only personally chosen colour as compared with Cox and De Wint.

We may, I think, picture Blake as gradually weaned in his last years from the grotesque symbols for a system of ideas which cloud his prophetic books : as he attained inward harmony simplicity of image would be preferred. He had probably come to realise that "Jerusalem" was not, like Wordsworth's "Lines on Hartley Coleridge," "all of the very best." Crabb Robinson's report that he said his writings were sufficiently published in the spirit world and had thoughts of destroying his manuscripts may suggest that the abused Tatham had authority for destroying those that have vanished. His art at the same time became both more idyllic and more harmonious in execution ; in style his "Book of Job" resulted from renewed study of prints after Michelangelo and by Marc

Antonio, and though the "Inferno" re-awakened some of the old incommensurability, Dante's influence was in the main controlled and severe, and Blake's happiest designs illustrate the "Purgatorio." All this chimes in with what Samuel Palmer tells us : "He was energy itself and shed around him a kindling influence ; an atmosphere of life, full of the ideal. To walk with him in the country was to perceive the soul of beauty through the forms of matter. . . . His voice and manner were quiet, yet all awake with intellect. Above the tricks of littleness, or the least taint of affectation, with a natural dignity which few would have dared to affront, he was gentle and affectionate, loving to be with little children and to talk about them. . . . He thought no one could be truly great who had not humbled himself 'even as a little child'." And the young man recorded, "I will now begin a new sketch book and, I hope, try to work with a child's simple feeling and with the industry of humility." The writer was nineteen (1824) and Blake had only three years to live. If we

SAMUEL PALMER'S HAPPIEST DESIGNS



Size 9 $\frac{1}{2}$ in. \times 6 $\frac{1}{2}$ in.

*"Litra die somnique pares ubi fecerit horas
Et medium lacu regue umbra lumen dividit orbem?
Exercte, viri, tauros, serite hordeum campus
Ut, ut sub extremum brumae intractabilis imberem."*
Virgil, Georgics I.

A P O L L O



LATE TWILIGHT

"The west yet glimmers with some streaks of day." Milton

Size $9\frac{3}{16}$ in. \times 7 in.

SAMUEL PALMER'S HAPPIEST DESIGNS

may judge by a water-colour owned by Mr. J. G. Duke, dated 1821, the boy had hitherto worked in the fashion derived from Girtin. Now followed a complete breakaway both in aim and method. What is more surprising an original sense of proportion becomes fitfully manifest for which there was no root either in Blake's or in Calvert's example.

The next year Palmer removed to Shoreham, near Sevenoaks, where Blake visited him. There Palmer's work soon attained heights that he was never to reach again. Both he and Calvert, who was twenty-six, became more skilful later, and in a professional sense, better artists, but the intensity and felicity of that first impetus was gradually dissipated till they reached the level of the common run of the gifted. Their whole natures had been harmonized and focused while imagination was visiting them. Much of their work of these and earlier years may yet be discovered; therefore it is impossible to speak with full assurance. The two young friends caught from Blake the idyllic frame of thought and courage to show moon and stars disproportionately large and to use some telling shape of tree or cloud, some attitude of sheep or man as a set component of design. Palmer, like Blake, invented hills such as he had never seen, and Calvert dreamed the tiny compact homes and cities of that country in which the ruins of the Job illustrations still lingered farther afield. They learned to use the shire round them as a glass through which to see a dearer land, and earned experience of how

there's a tree of many a one
A single field which I have looked upon
Both of them speak of something that is gone . . .
Whither is fled the visionary gleam
Where is it now, the glory and the dream?

For the glass quickly grew opaque till, soon, they, like Wordsworth, saw the world as others see it.

Though the Virgil woodcuts and the backgrounds behind Job were rich in suggestions by which they profited, each developed his proper originality. Had they not embraced Blake's assurance that every man could be Jesus (*i.e.*, imagination) would he but dare like a little child. "I am in my Father, and ye in me, and I in you," so every artist, every work might be divinely unique.

Words fail aesthetic needs so I will make a tentative list of Palmer's pinnacles. In Mr. Overbury's six designs, which are here reproduced through his kindness for the first time,

the artist is climbing the scarp from the ordinary effort to render general effects broadly to the plateau where pattern and proportion become explicit, and where imagination welcomes keen and fresh observation while it warms emotion and invention. These designs when examined closely may appear confusing for they are chock full of objects and intentions, but stand back and the varnished paper takes the complexion of ivory while the effect becomes startlingly bold, rich and triumphant. The effort has been great but success has been reached. Nothing more completely original is to be found in English landscape art. This new vision and technique are seen in "The Cornfield" (*F. of W. B.*, Pl. 18) (¹), a transcript from a scene such as no artist had searched out before. A like attitude to materials and theme is employed or presupposed in the designs which constitute Palmer's peaks: "The Harvest Moon," "The Bright Cloud," "Moonlight: the Shepherd and his Flock" (*F. of W. B.*, Pls. 28, 31 and 29). Yet as often happens when an artist at length can do what he attempts the absence of the strain of growth begins from time to time to tell as a lack, and we wonder if he was not more satisfying when he could not so easily bring it off; as in Mr. Overbury's designs or in the Ashmolean, "Full Moon," "The Crescent Moon," "The Girl in the Field," "The Bright Cloud," and "Ruth" (*F. of W. B.*, Pls. 25, 27, 32 and 19). In the still more dainty and skilful "A Kentish Idyl" and "The Skylark" (*M.*, Pls. 6 and 8) (²) pattern and proportion are already losing decision and power.

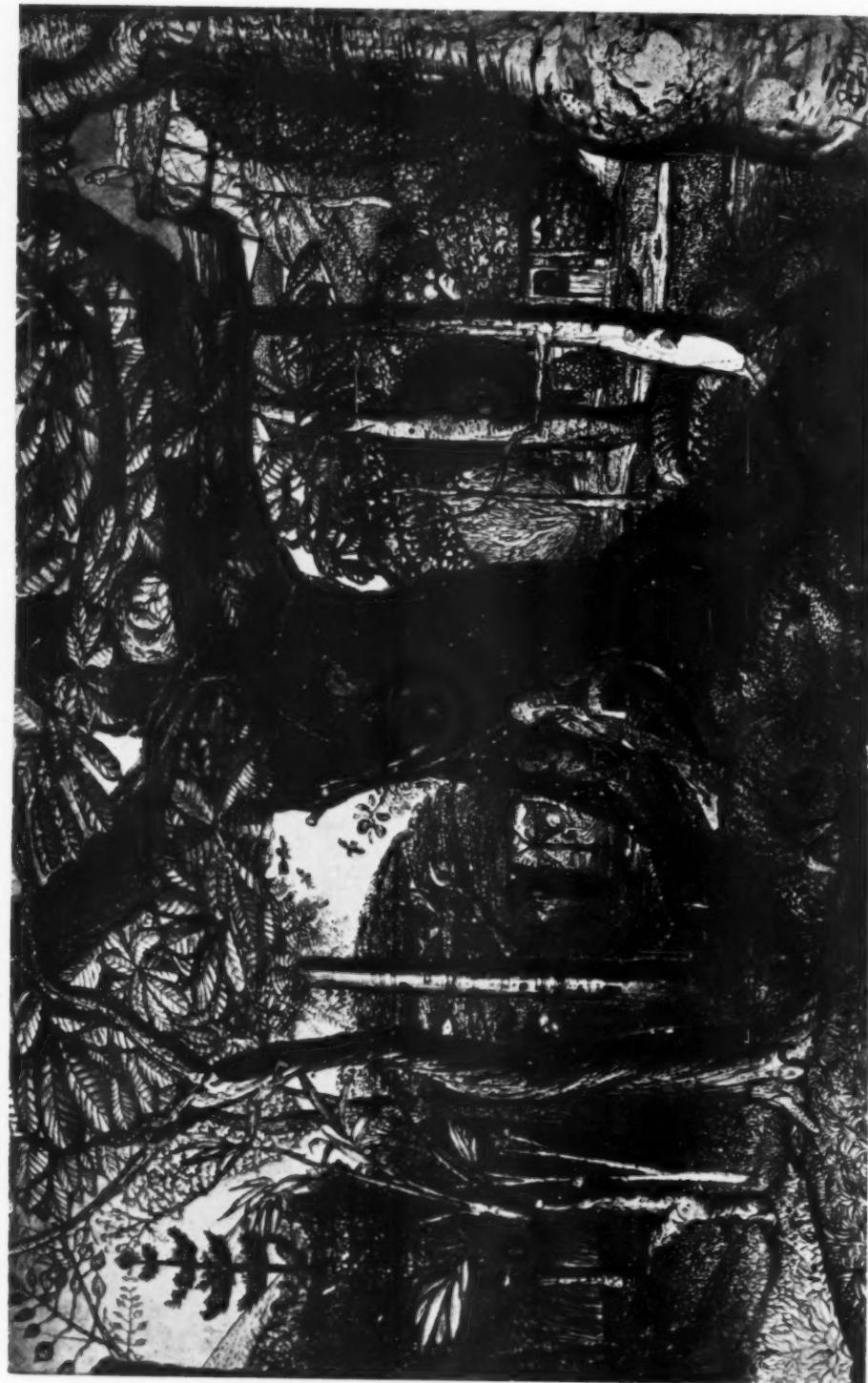
In these works we find graphic imagination, not the mere artistic illustration of a poetical idea. The difference is felt when we compare Calvert's "Sheep of his Pasture" with "Arcadian Shepherds moving their Flocks"; the first is solidly composed and every item of invention and execution fused with power; the second is a poetical idea illustrated without felicity of proportion, blot or line in a loose artistic idiom, or compare Palmer's "Papigno on the Nar" (bistre 1871) (³), an exceptionally happy piece of mature work, with any of those enumerated above. How commonplace the

¹ "The Followers of William Blake." By Laurence Binyon.

² "Samuel Palmer: A Memoir." By A. H. Palmer. This skylark soars after sundown in a starry sky and may be a bat: if not, the third stanza of Shelley's ode is confirmed.

³ "A Memoir" Pl. 13.

A P O L L O



THE SKIRTS OF A WOOD

Size $10\frac{1}{16}$ in. $\times 6\frac{3}{8}$ in.

SAMUEL PALMER'S HAPPIEST DESIGNS

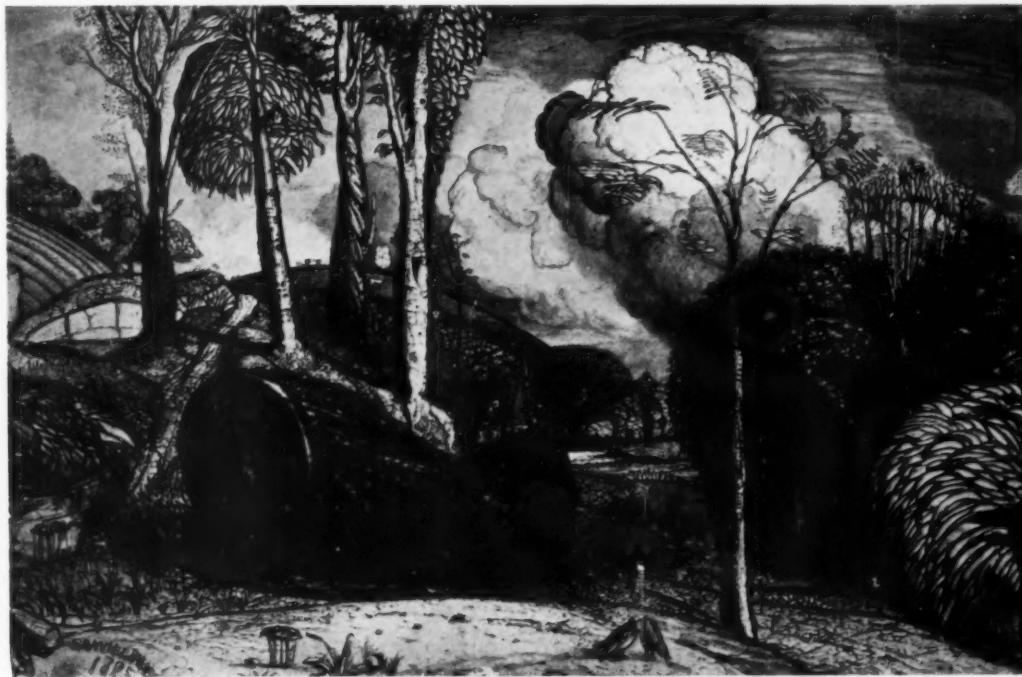
reminiscence in arrangement of Turner and Claude! while the proportion between the scale of the workmanship and that of the framing line tells as a foregone conclusion. Palmer, less than Calvert, seems to have recognized what had happened. Something of the emotion and the idyllic theme remained with him through life, but originality of proportion and varied invention of technique quickly disappear without troubling him as Calvert was troubled. He had probably never had a conscious grip on them. They welled from within him under the energetic spell of Blake, but he chiefly valued them for their more obvious concomitants of emotion and picturesqueness.

These sons of Blake were, as he was, deeply religious, and for a moment their work, disciplines and beliefs were in full accord. The scenery about them became transfigured into a continuation of the poetry with which their minds were stored; they were elated by the youth and goodness of women; the moment was propitious; all things within and without them worked together for the enriching of their art.

Calvert was more experimental and had appetite for theorizing. Palmer was surer of himself, but liable to be deluded by the righteousness of effort; he grew to accept an external standard derived from Turner and Claude and so approached closer and closer to the taste of the period. As artists for a time both owned not only a distinctive hand, eye and mind, but had their abilities fused with their instinctive choices, a thing that happens only occasionally even for great masters.

Imagination is extremely rare in landscape. The backgrounds of Bellini's "Agony in the Garden" and of Titian's "Magdalen with the 'supposed' Gardener," are graphic poetry. These youths and old Blake together form a small hill far out on the dark plain which nevertheless catches some of the golden light which flooded across Italy three centuries earlier. Comparisons are odious and always inexact, but by what other means suggest so rare a felicity, so unique and fascinating an entrancement?

The illustrations in this article are reproduced by the kind permission of J. G. Overbury, Esq.



Size $10\frac{9}{10}$ in. top, $7\frac{1}{2}$ bottom $\times 7\frac{1}{2}$ in.

"*And this our life, exempt from publick haunt,
Findest tongues in trees, looks in the running brookes,
Sermons in stones, and good in everything.*" "As You Like It."

THE GLASS COLLECTION OF JOHN M. BACON, ESQ. PART I

BY FERGUS GRAHAM

THE art of collecting has many degrees of desire, ranging from the competitive to the æsthetic; and seldom can the collector find such ravishing or desirable beauty as in English glass of the XVIIth and late XVIth century.

It would be scarcely possible to get together a mainly ugly glass collection, as the inherent quality of the metal is one of subtle and never-palling beauty. The fact that the eye does not stop at the surface, but is free to penetrate the substance that is so lustrous and full of changing lights, is, of course, the secret of its fascination. But, as in all man's work, there is good and bad, and sometimes an ill-formed glass attracts by reason of its rarity alone. This one finds to a great extent in the later engraved or enamelled glasses, and some of the highly-treasured specimens are quite ugly. But they satisfy the cravings of the rarity—first complex (a very natural feeling), and fetch the most absurdly high prices. Not all these glasses, however, are as bad; some are beautiful, and many have great and often amusing historical interest.

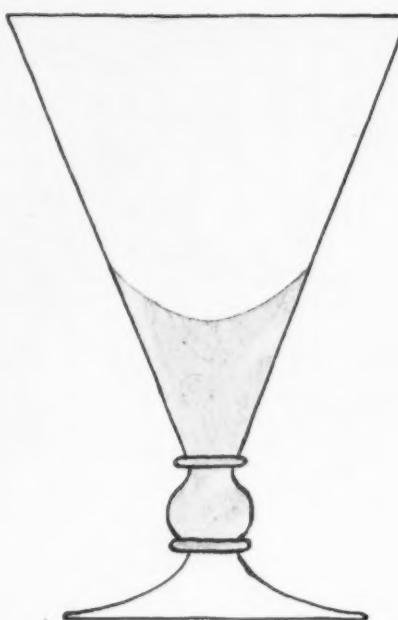
It is a pleasant fact that Mr. Bacon has avoided that kind almost entirely, and has pursued the highest that the art can yield in beauty, which naturally entails very considerable rarity in nearly all cases. To the æsthetic attraction of glass is allied the historical, that

is to say glass-historical as opposed to social-historical; and this interest is very strong, as, with extremely rare exceptions, hall or other marks are not there to guide the student, and the matter has to be worried out.

At this point it may be advantageous to say a word about those extraordinarily interesting documents known as the "Greene Drawings." They were issued between 1667 and 1673 on behalf of the Company of Glass Sellers by John Greene, one of its members, and were actually orders to the Murano glass house of Allesio Morelli. The supply of English-made glasses at the time was inadequate, and it was worth the company's while to import these specially-made vessels

in spite of the difficulties of transport, etc.

The designs were evolved over here, and their nature was Italian-Netherlandish with a strong and growing flavour of England about them, seen in the suppression of the extravagances of contemporary Italian manufacture, and the imposition of English simplicity. It is easy to trace through the series the growth of these English characteristics; for instance, there appears a hitherto unaccustomed solidity in knob and base of bowl. All these glasses were, of course, made in Italian metal (occasionally a specimen, obviously of lead, is described as a "Greene glass"), but they represent nearly the end of



6 $\frac{1}{4}$ in.
ONE OF JOHN GREENE'S DESIGNS.
Fig. I

THE GLASS COLLECTION OF JOHN M. BACON, Esq.



4½ in.
1685
A

6½ in.
1685
B

8½ in.
1690
Fig. II

6½ in.
1690
D

6 in.
1690
E

soda in England, and led the way to the new régime.

The passing years saw the introduction of lead metal, and the development of the bowl and bulb form into the splendours of the great balusters (1690-1710). Luckily, the craftsmen of that day were superb artists, so that, paralleling the excited infusion of lead and yet more lead, the design developed on exactly the right lines to display the magnificence of their opulent metal, and gave us the finest period in the whole range of English glass. These great years are wonderfully represented in Mr. Bacon's collection.

Fig. III (c) shows a glass of really exquisite and satisfying design of early date (1690). The type can be traced through Ravenscroft, Greene and Mansel to the obscurity of the early XVIIth century. Indeed, I suppose that this shape eventually goes back to the funnel and bulb Italian goblets of the XVIth century, but seems to have passed through a long period of Anglicizing, for I do not know of any counterpart in Continental glass of this type in its

Mansel days, as revealed by fragments. The Italian goblets are the antitheses of their tall-stemmed compatriots, and the two distinct types seem to have existed side by side till the last quarter of the XVIIth century.

One other of these early specimens is of particular interest, the small ¹ Romer illustrated on Fig. II (A). Here is a type of completely different origin, for although a glass of that family appears in Greene's drawings this is dissimilar, and developed directly from the German *Roemer*. Students of glass will be familiar with the Romers of Ravenscroft and Bishopp, which appear to be the first of their kind, and it is not too far a cry to the Continental prototype, though various features are different. So they began abruptly with Ravenscroft, and founded a long independent line in English glass, whose sequence is: round bowl and wide, hollow, prunted stem; round bowl (usually gadrooned at the base) and baluster or knopped stem, also hollow; and balustroid

¹ I use this spelling of Merret's (W. A. Thorpe's "English Glass" p. 159) to differentiate the English glass from the German.



9½ in.
1700
A

11½ in.
1695
Fig. III

8½ in.
1690
C

stem with a modified *Roemer* atop—in other words the double Ogee, which, of course, survived many changes of stem. This particular glass belongs to the second group, about 1685.

While we are discussing this Romer a word may be said about the metal. From the time of Ravenscroft till his death in 1681, and probably later in some cases, it is usually of a crystalline whiteness and a soft appearance quite distinct from the hard clarity of the late XVIIth century glasses, and they seemed then usually to have the gift of working the metal without leaving very pronounced striations. The sealed Ravenscroft and other very early glasses show this plainly, and it is, indeed, rather remarkable. This glass shares that quality, which the eye of faith may even detect in the photograph.

The development into double Ogee form is seen in the next three glasses of Fig. II (B, C and D). B is highly unusual with its ribbed

bowl and German-looking stem, C and D are about contemporary and both rare; C—a finely designed glass—especially so. The join between bowl and drop knob can be seen. The glass E comes, of course, into the other category of the straight funnel and baluster, and is an early and important glass, 1685–1690.

In this extraordinarily fine collection of balusters there are no fewer than twelve between 8½ in. and 12 in. in height, and of these Fig. III (A) shows what to me is the finest (though I must confess that I find it hard to choose between this and C of the same Fig.). The proportion and design could hardly be more pleasing, and with its height of 9½ in. it achieves a superb dignity. Apart from its size it is unusual in that it has so large a bubble in the stem as to be almost hollow, a legacy of the Venetian influence. This very rare glass belongs to the height of the great period—about 1700.

THE GLASS COLLECTION OF JOHN M. BACON, Esq.



7½ in.
1700
A

7½ in.
1700-1710
Fig. IV

6½ in.
1710
C

The other glasses of this time show most of the permutations and combinations of knobs that help to emphasise the inaccuracy of the term "baluster." Some are shown on Fig. IV (a, b and c). b is an example of the celebrated Acorn knob, a fairly rare and usually felicitous invention. Here, as one may see, it is put above a flat knob, and I must confess that I find it better alone: the piling of Pelion on Ossa seems a trifle ill-judged. a gives us the mushroom knob, simple and admirable—a fine and rare glass. Observe the opposing curves of bowl and knob. c. Here is an unusual arrangement: the cylindrical stem, furnished with a skilfully proportioned bowl, provides a most attractive glass that seems to stand, as a design, in a category of its own. They are rare and much sought after.

Fig. V (b) shows a grand and exceedingly unusual goblet; indeed it is one of the finest.

It has a tremendous and, as it were, rough-hewn quality, and I have only once seen anything like that great monolith of a stem. But the culmination of all this magnificence is Mr. Bacon's monster goblet, 14 in. high, of about 1690 (Fig. V (a)). Often the gaffers of that day seem to have lost their sure sense of design when executing these giants, but here all is as it should be in simplicity and just proportion. The metal, which is slightly yellow, is splendidly adequate for the vast rounded-funnel bowl let into a stem of two great round knobs.

So we leave the balusters. We shall not see again that wonderful combination of massiveness, simplicity and supreme artistry that made this the finest period in English glass.

The arrival of the Silesian stem in 1714 is, of course, well known, as is the change that took place in the spirit of English glass

A P O L L O



14 in.
1690
A

12 in.
1710
B

(To show scale)
Fig. V

THE GLASS COLLECTION OF JOHN M. BACON, ESQ.



6½ in.
1715
A

7½ in.
1720
B

Fig. VI

7½ in.
1720
C

6½ in.
1720
D

while that German idiom held its popularity. There are large goblets with the typical English bowl set, evidently, without much thought, upon this new stem. But, as the movement developed, we see a fresh conception of design, wherein bowl and stem were often most harmoniously blended. Though it is hard to deny that the old artistic force is still there, powerful and individual as before, yet the poison of technical virtuosity began to take effect, and though it is sad to say it of such elegant glasses, the beginning of the decline is found in these years.

The metal at this time underwent a change, and one observes a whiteness, more brilliant than that of the previous century, in many of these glasses. Whether this is an optical illusion or a reality, the brilliance certainly fits to perfection the crisp angularity of the stem. The group is represented in Mr. Bacon's

collection by some fine and uncommon examples of the later, more fully developed type. Study of Fig. VI will reveal their nature.

In A there is still some trace of the baluster spirit, for instance, in the direct junction between bowl and stem. I think it will be agreed that this is a beautiful glass. Notice should be taken of the collar near the foot, a feature commonly applied to these stems, and there is no denying that it gives a very satisfactory finish. B presents other obvious features of interest; the stem is four-sided and quite plain, and the round knob is a simple edition of what may be seen in the more elaborate successors; C and D are examples of this elaboration, which one need not dwell upon in detail. To my mind the double Ogee bowl of D is aptly and beautifully mounted, but, though a fine glass, C is to me a little too well done—virtuosity triumphant.

A P O L L O

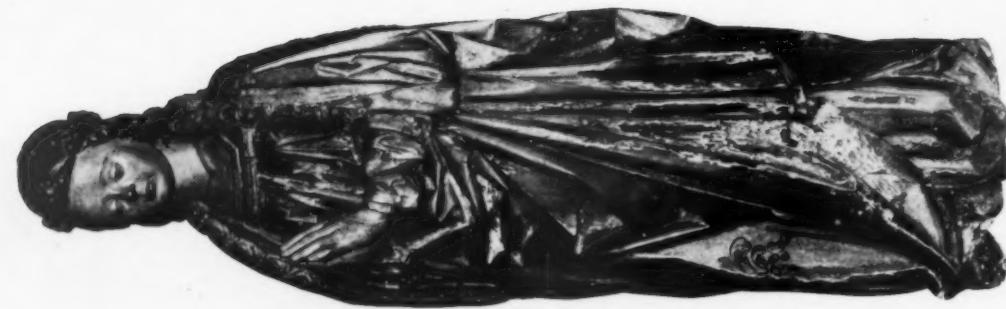


Fig. II. CARVED WALNUT FIGURE OF THE VIRGIN. Spanish. XVth century



Fig. I. IMAGE OF THE VIRGIN. Romanesque. XIIth century



Fig. III. WALNUT FIGURE OF ST. JAMES. Spanish. XVth century

A GROUP OF EARLY EUROPEAN SCULPTURE

BY THOMAS W. BAGSHAWE, F.S.A.

ONE of the noticeable features of this year's Antique Dealers' Fair was the growing interest shown in early European sculpture. It was the first time that any quantity had been shown, and was proof of the fact that there is much of interest in the way of early sculpture to be found outside museums. In actuality, apart from a few of the larger art galleries and museums, there is too little attention paid to this art. As a relief from a good deal of what one might term repetition display of certain classes of objects, the larger art galleries would do well to develop a subject which lends itself to attractive methods of display. So far as the private collector is concerned there is opened up what to many must be a completely new scope for collecting. To this class of collector I would advocate the acquisition of pieces of early sculpture from a decorative point of view, since I know that nothing is more successful in adding charm to an old house or bringing life to a corner or niche than a piece of carving. And what is more I am not suggesting something which I have not tried out myself or on which I am only theorising, since my own home is, if anything, overcrowded with such pieces. A simple background is preferable. A plain creamy white wall shows off the polychrome of such figures. On the early stone mantelpiece in my bedroom I have a coloured English alabaster group which, as I lie abed, is a source of joy to me. I tried all kinds of things before, but nothing answered so well the decorative effect which was required. It was purchased at the last Fair.

With a view to ascertaining what some of the antique dealers in this country have recently added to their collections of such pieces, I took an opportunity of examining some of the more interesting examples and securing the photographs which are now used to illustrate this article.

For a combination of antiquity and fine carving I have selected the exceedingly rare seated figure of the Virgin (Fig. I). Apart from its age—it is Romanesque work of the XIIth century—the figure has several interesting points about it. The carving, which is executed in walnut, has a covering of canvas, which is coloured a red and greenish colour. The Virgin is seated



Fig. XII. STONE ANGEL. Northern French.
End of XVth century

on a cushion and cut into the back there is a recess for a reliquary. The figure of the Child is missing, but the place originally occupied by it is clearly indicated. The linenfold decoration to the lower part of the overskirt is exceedingly interesting. The figure is 2 ft. 4 in. in height, and came from the Auvergne.

How different from this is the style of carving in the imposing XVth-century Spanish figure of the Virgin (Fig. II). How gracefully the hands are clasped in prayer. The wood used by the sculptor is walnut, and the figure stands 5 ft. 5 in. high. The old polychrome decoration enhances the beauty of the piece, which has a particularly life-like appearance as opposed to many of the carved wood figures which are what one might term inanimate. There is, too, a pleasing smoothness and balance about the work.

A more formal style of religious carving is shown in the Spanish figure of the Apostle St. James the Greater (Fig. III). It is likewise

of XVth century date and also has old polychrome decoration. It is what one might term a cathedral piece, since it did actually originate from one. The figure stands 3 ft. 3 in. high. The wood is again walnut. St. James is the Patron Saint of Spain, and was conqueror of the Moorish infidels. He was the Patron Saint of pilgrims, and is usually represented in pilgrim dress with a scallop shell fastened to the front of his hat, a long staff and a wallet. In the figure illustrated the scallop shell also appears at the neck and on the wallet. The staff is missing.

At a time when such disquieting things have taken place in Spain it is interesting, though morbidly so, to think of these religious figures, many of which it is feared have suffered destruction at the hands of extremists.

The unusual grouping of St. Christopher (Fig. IV) makes this carving worthy of attention. The wood employed is oak, the workmanship being of the Flemish school of the XVth century. The undercutting is good. The piece is decorated with polychrome and stands 14 in. high.

The giant St. Christopher, the "Christ-bearer," has a staff as his emblem. This he uses to steady himself while he crosses a river bearing the Child, in



Fig. IV. ST. CHRISTOPHER. Flemish School. XVth century

whose hand is an orb of power, on his shoulder. On the other side of the river a hermit awaits him. He is usually shown holding a lantern, but this is missing. St. Christopher, who to serve Christ had, on the instructions of a hermit, devoted his strength to aid all who desired his help to cross a wide and troublesome river, is the Patron Saint against fire, earthquakes, accidents, tempests and floods. His image is often borne on motor cars to invoke his protection against accidents.

I was also impressed with the realistic carved oak group (Fig. V) of the daughter of Herodias receiving the head of St. John the Baptist in a charger. The figure of the executioner with his sword is particularly good. The group stands 1 ft. 6 in. high, and was carved as a beam end. It is Burgundian work of the XVth century.

To a great extent we have had to rely on the Continent for our illustrations to this article, so that it was with a tinge of patriotism that I found the English XVth-century hairy man (Fig. VI), though his legendary history may have had a foreign origin. Satyrs were well known to the Greeks, being amongst their woodland deities. They were wild men of the woods. They were also popular in Roman literature and art, and are mentioned in the Bible. In Mediæval times the name became

changed to "wodehouse" or "woodhouse." There may have been real hairy men living wild lives in the woods in early times just as we find in these days occasional dwellers in unconventional places. Wodehouses occur in heraldry,¹ are found on misericords and on fonts in East Anglia. They are usually shown holding a club. The pedestal of the font at Ludham in Norfolk has two figures of this kind covered with hair. Both are carrying huge clubs. Similar types of figures occur on fonts at Acre (given in 1410) and Happisburgh in Norfolk, and Saxmundham and Orford in Suffolk.

It is, therefore, a "wodehouse" that this weird being must be. He is of carved oak, standing 2 ft. above a well-formed corbel with a Gothic leaf. From the appearance of the back he seems to have originally been attached to a beam.

For those who are interested in carvings more from the utilitarian point of view the pair of XVth-century Burgundian carved oak corbel figures (Fig. VII) should appeal as they are suitable for working into house restoration. They are decorated in polychrome with red predominating and stand 16 in. and 17 in. high.

¹ They are supporters of the Coat of Arms of the Calthorpes who were a Norfolk family

A GROUP OF EARLY EUROPEAN SCULPTURE

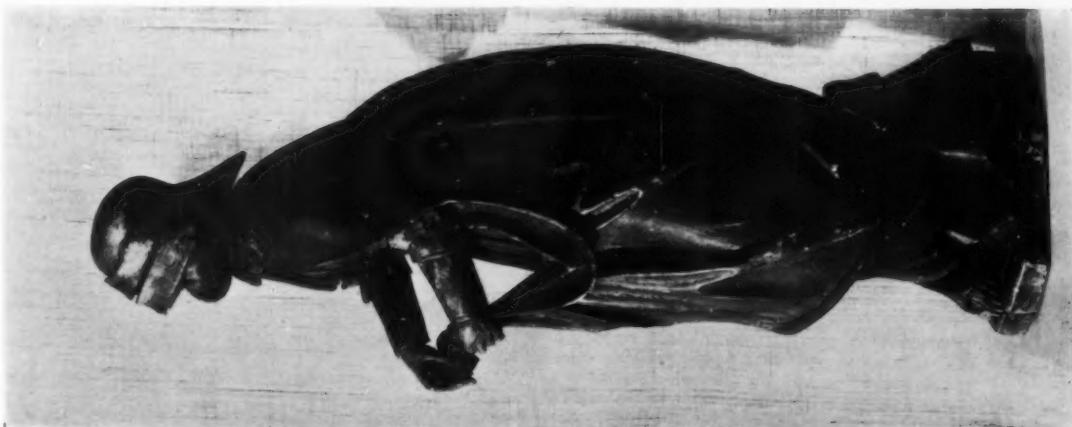


Fig. VIII. LIMEWOOD FIGURE OF A
KNIGHT. Bavarian. Circa 1510



Fig. V. SALOME WITH THE HEAD OF JOHN
THE BAPTIST. Burgundian. XVth century

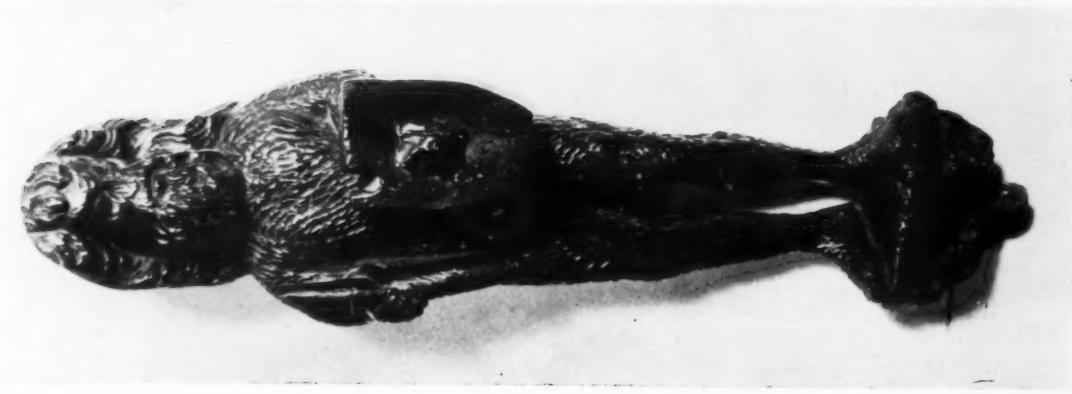


Fig. VI. A HAIRY MAN
English. XVth century

A P O L L O



Fig. VII. OAK CORBEL FIGURES. Burgundian.
XVth century



Fig. IX. ST. HUBERT AND THE STAG. Flemish.
XVIth century



Fig. XI. ALABASTER TABLES. English. Mid-XVth century

A GROUP OF EARLY EUROPEAN SCULPTURE

The carved limewood figure of a knight (Fig. VIII) is attributed to Erasmus Grasser of Munich (1490-1515). It no doubt originally formed part of a large group of figures. This one stands about 3 ft. high, and is decorated with colour. From the details of the surcoat and armour it may be dated about 1510. There are two peculiarities which should be noticed. Firstly, the visor of the sallet, which is usually open, is in this case closed and the knight is looking through the ocularium; secondly, the foot is bare. The mail coif and armguards are well marked.

A group of an unusual type is that of St. Hubert and the Stag (Fig. IX). St. Hubert—the Patron Saint of hunters—is in his hunting costume kneeling before the stag, while his horse stands to the right of the group. The stag is usually shewn with a crucifix between his horns. The story of the saint² is briefly that he was a great hunter not averse to hunting on holy days. One day he came upon a stag bearing a crucifix in his antlers. A voice bade him turn to the Lord, which he did, becoming a priest and afterwards a bishop. The group shows St. Hubert in the act of listening to the voice and praying for forgiveness. His Abbey Church, which in 1927 celebrated the XIIth centenary of his death still stands in the Ardennes. The figure was obtained from the Ardennes, and is Flemish workmanship of the XVIth century. The wood is in this case walnut. The group stands 11 in. high.

Various other features are worthy of note. A hunting horn hangs from the saint's waist. The trappings on the horse are clearly shown. A dog sits in the left foreground. The original polychrome decoration gives the whole carving an attractive, mellow appearance. A tinge of red shows up the berries on the trees. The background seems to indicate rocks and foliage round the stag. A tree appears to have overhung the group but has been destroyed.

The English two-figure alabaster table (Fig. X) represents the Incredulity of St. Thomas:

*Then saith he to Thomas,
Reach hither thy finger,
and behold my hands;
and reach hither thy
hand, and thrust it into
my side: and be not
faithless, but believing.*

Francis Bond. *Dedication of English Churches.* P. 177



Fig. X. THE INCREDULITY OF ST. THOMAS.
English. Alabaster. Circa 1450

For the illustrations in this article we are indebted to Messrs. S. W. Wolsey, Ltd., Messrs. Acton Surgey, Ltd., Mr. John Hunt, Mr. Edward Nield and The Spanish Art Gallery, Ltd.

The background to the figures is filled on the left side by a tree, and between the two figures by wall decoration. The lower part is decorated with conventional groups of white spots with a red central spot on a green ground.

The date of the group is *circa* 1450. There is no doubt about it having been used in an English church, for examination of the back reveals names and dates, indicating that the table had, until the time when it was brought to light, been built with figures inwards into the wall of some English church.

Amongst a number of other important English alabasters which I came across on my searches were two tables with groups of figures representing the Nativity and Ascension (Fig. XI). That of the Nativity is grouped in a similar way to the table found in the ruins of Fountains Abbey, Yorkshire, lent to the Exhibition of English Medieval Alabaster Work held by the Society of Antiquaries in 1910. In the same way our Lady is kneeling before the Infant Saviour, who is lying naked with His feet on an orb on a painted oval bed below the manger. Over Him are the ox and ass feeding. Traces of the old gilt and colour are still visible. The second table—the Ascension—has also traces of the old gilt and colour. Both tables belong to the mid-XVth century.

The Angel (Fig. XII) is a pleasant piece of Northern French sculpture in Pierre de Caen dating back to the end of the XVth century. It perhaps started life as part of a canopy or tomb. Traces of the original colour are still visible. The figure has a good pose, the carving of the flowing hair being particularly effective. It is quite small, measuring just under a foot high in its present condition.

In the collecting of pieces of Continental origin, there is amongst many collectors in this country something of that island tendency we have, to wish to confine our tastes in early furniture and carvings to products of our own country. In fact, quite frequently I have heard the remark: "Yes, it is very nice, but it is not English." Sometimes I feel it is a lack of education as to the products of other European countries, and an admission of being "out of one's depth."

THE WASSAIL BOWL AND THE CUSTOM OF WASSAILING AT CHRISTMASTIME

BY OWEN EVAN-TOMAS

IN early mediæval times the word "wassel" or "woosel," from the old English "waes ha'l" or "waes hael," meaning "be well," "be whole," "be of good health," was the customary form of toasting one's guests at feasts and ceremonial occasions—especially at Christmas, the New Year and on Twelfth Night.

One of the earliest references to it in English history refers to the days of King Vortigern, at whose reception by Hengist, the Princess Rowena "came into the King's presence," we are told, "with a cup of gold filled with wine in her hand, and making a low reverence unto the King said, 'Waes hael hlaford cynung,'" "Be of health, Lord King."

Passing on to more recent times, there was a Twelfth Night ordinance in Henry VII's reign under which the steward of the royal household on entering with the

wassel cup or bowl was to cry "waes hael" three times, the royal chaplain responding with a song. The custom of wasseling obtained not only in lay but in monastic houses in the middle ages; in the monasteries the bowl or cup was known as *poculum caritatis*, the cup of charity.

Coming to the XVIth century, the words of the toast "waes hael" came to apply also to the contents of the cup, i.e., the wine in which the toast was drunk; and the word "wassail," "wassel" or "woosel," a corruption of the old English toast "waes hael," was used for the various forms of liquor used, while the cup or bowl containing it was known as the "wassail cup" or bowl.

Up to the XVIth century this cup or bowl amongst

1. Mr. Brand says: "It appears from Thomas de la Moore's Life of Edward II, and from Flavillars, that 'was-haile' and 'drincheil' were the terms then in vogue for toasting guests among the English, synonymous with 'Come, here's to you!' and 'I'll pledge you' of a more recent date."



Fig. I. THE "MOSCOWIA BOWL." A silver-mounted Wassail Bowl of "lignum vitaæ" originally belonging to the company of "Merchants of Moscovia,"* the oldest trading company to distant lands, incorporated by Edward VI in 1555, and granted arms the same year. The four silver medallions round the cup bear respectively the arms of the company, of England, of Scotland and of Ireland. The bowl, 9 in. by 8½ in., was probably turned soon after the revival of the company in 1614

* "The Company of Merchants of Russia."—Stow.



Fig. II. WASSAIL BOWL AND COVER of "lignum vitaæ" with silver rim engraved "Honi soit qui mal y pense. R.C. 1680." The bowl is ebonized with gilt bands, and is embellished with eight silver escutcheons containing coats of arms of the successive owners. According to family tradition the R.C. on the band to whom the bowl belonged was Captain Robert Chadwick, R.N., of Northfleet, Kent, who died in 1719. 15½ in., height to the rim; 19 in., height to the top of acorn; 13½ in., diameter of bowl; and 12 in., diameter of the foot

THE WASSAIL BOWL AND THE CUSTOM OF WASSAILING AT CHRISTMASTIME



Fig. VII. A WASSAIL BOWL of "lignum vita" of the XVIIth century, with cover, inside of which is a raised circle containing the royal arms of Charles II. Height 18 in., diameter 8½ in. This is the only Wassail Bowl I have ever seen containing under the lid its original "print"



B A
Fig. X. (A) PUNCH BOWL ("Monteith") of walnut wood mentioned in my article as succeeding the Wassail Bowl. These came into use in the later quarter of the XVIIth century. The contents of the bowl being ladled from the bowl by means of punch ladles, and the feather gadroon edge, which was detachable and shaped to hold the glasses. On one side is a silver plate engraved with scrolls, dates and inscriptions, 1688, "Liberty and Property," 1735. This is a Jacobite bowl. Height 8½ in. Now the property of C. Sabin, Esq. (B) PUNCH BOWL ("Monteith") of "lignum vita," cylindrical with rounded base, decorated with band of turning, with gadrooned rim to hold twelve glasses. Now the property of E. Guy Ridpath, Esq.



Fig. VI. WASSAIL BOWL of "lignum vitae." English XVIIth century. (A rare type.) This bowl has three taps from which to draw the liquor into the cups or dippers. The three cups are original and of "lignum vitae" wood with silver mounts, and belonged originally to the Drane Collection. Height over all 19½ in., diameter of bowl 12½ in. The taps were originally of silver, but only part of one was left, and they were copied in brass



Fig. IV. WASSAIL BOWL of "lignum vitae" turned with three quadruple bands on an elaborately engine-turned stem and foot. On the cover is a spice box with lid, both finely engine-turned. The bowl is 1 ft. 10 in. in height. Round the base are five original "dippers" or "tumblers" of "lignum vitae," each one of which was turned on a hand lathe. These are extremely rare. This bowl is now the property of Sir William Burrell, of Hutton Castle



Fig. V. TWO WASSAIL BOWLS of "lignum vitae" of the XVIIth century. (A) Turned with stringed bands, and on the cover a spice box with lid, and three baluster-shaped finials to hold the tumblers or dippers. Height 19½ in. (B) Rising from the cover is a large fluted spice box with a lid and knob, which has in the centre a mother-of-pearl roundel. The cover is engine-turned. Height 21½ in. (From the Earl Grey Collection)

THE WASSAIL BOWL AND THE CUSTOM OF WASSAILING AT CHRISTMASTIME



Fig. III. WASSAIL BOWL WITH COVER of "lignum vitae." The earliest and largest Wassail Bowl I have had in my collection, being dated 1604, the capacity over six gallons. The bowl was probably mounted in silver towards the end of the XVIIth century; there was no hall-mark by which the date of the mounts could be judged.

the richer classes was of gold or silver or other metal, and among the lower classes and villagers an open bowl of wood, fashioned from sycamore, maple, elm and holly, or such trees as were found in their immediate neighbourhood. Towards the end of the XVIth century the wood of the "guaiacum tree," a very hard and dense-grained wood, indigenous to Brazil, and held in much repute for its medicinal qualities, and for this reason called "lignum vitae," or the tree of life, was introduced into Europe, probably in the first instance, owing to its very durable qualities, used for making the running blocks of sailing ships. It was owing to the introduction of this wood that the turners and craftsmen saw their opportunity to turn out large bowls of sufficient durability and dense grain to contain a large quantity of liquor, even of hot liquor. And so early in the XVIIth century "wassail bowls" as we know them, the largest, and in this sense the most important of all vessels of "Treen," were turned and came into use.

There were many smaller drinking vessels of wood in use at the time, such as mazers, quaichs, standing cups, tankards, methers, bowls for wassel, wiskins, noggins, peggins, etc. Made of such woods as pear, beech, holly, maple, box, elm and sycamore.

Practically all wassail bowls were turned from "lignum vitae," and out of some seventy I have had in my collection only two were made of other wood, one of plane tree and a small one of yew wood.

Many of the large bowls have lids or covers to contain hot drinks, and often in the centre of the cover is a box for spices and nutmegs, while some have on the outer edge of the cover from four to six finials of wood for the purpose of hanging the dippers or wassail cups on. You will also find on some of them inside the cover or lid, a small circle to contain "a print" (see Fig. VII), which contains the royal arms of Charles II in enamel and gold.

HOW THE WASSAIL BOWL OF THE XVIIth CENTURY WAS USED

Although the smaller wassail bowls could be passed round the table from hand to hand, like loving cups, the larger ones, owing to their size and weight, some of them having a capacity of six gallons, were placed on the side table, and the liquor dispensed by means of dippers and wassail cups (see Figs. IV and VI).

It is difficult to determine how these dippers were used, whether they were used only to fill other cups from the contents of the wassail bowl or as cups to drink from, but Mr. Drane, of Cardiff, who had a large collection of wassail bowls and had made a study of their uses, and with whom, many years ago, I discussed the matter, agreed with me that in the XVIIth century, when the habits and customs of people were, to our idea, very primitive and unrefined, they without doubt used these cups both to dip in the wassail as well as to drink out of, and though their fingers, as they must have



Fig. IX. A WASSAIL OR LAMB'S WOOL BOWL of "lignum vitae," with shaped sides, on slight foot, with a metal rim and appliquéd floral decorations and labels. On the labels reverse engraved: apples, nutmeg, honey and spices. English XVIIth century.

A P O I. L O

done, came in contact with the contents of the bowl, it was thought nothing of.

Later on in the early XVIIth century, when the open Punch bowls and Monteith bowls² took the place of the wassail bowl, then dippers were put on to long handles, either of bone or wood, and punch ladles, as we now call them, came into general use.

Everything points to the wassail bowl as a cup or bowl to be used on ceremonial or convivial gatherings, rather than for private enjoyment, the principal festive occasions being Christmas, the New Year and Twelfth Night, and the principal drink used on these occasions seems to have been a mixture called "lamb's wool," so called from the white, frothy appearance on the surface caused by beaten-up eggs in which roasted apples floated, the drink being composed of ale spiced and sweetened with sugar and served hot.

"Next crowne the bowle full
With gentle *lamb's wool*,
add sugar, nutmeg and ginger
with a store of ale too ;
as thus must ye doe
to make the Wassail a swinger."

HERRICK'S "TWELFTH NIGHT."

Again a verse of an old Devonshire song runs :

"A massy bowl to deck the
jovial day,
flashed from its ample round,
a sunlike ray,
Full many a cent'ry it shone
forth to grace
the festive spirit of th'
'Andarton' race
as, to the sons of sacred
union dear,
it welcomed with *lamb's*
wool the rising year."

This is the earliest recorded mention of "lamb's wool," which, from the middle of the XVIth century to early in the XVIIth century was one of the most popular drinks for which the wassail bowl was used. Amongst other references to lamb's wool you will find in "Old Wives' Tales" in 1595 in the following :

"Lay a crab³ in the fire
and roast for lamb's wool." In 1666 Samuel Pepys writes in his diary : "We to card till two in the morning and drinking lamb's wool," and again in 1667 he records "at night to sup, and then to cards ; and last of all have a flagon of ale and apples drunk out of a wood cup as a Christmas draught."

No doubt the ingredients of the drinks contained in wassail bowls varied in

² See Fig. X.

³ A crab apple.

accordance with custom, taste and the means of the donors of the feast, some of the recipes being extremely potent.

FROM THE "BOOK OF DAYS." Vol. I

"Simmer a small quantity of cardamums, cloves, nutmegs, mace, ginger, cinnamon and coriander. When done, put the spice to two, four or six bottles of port, sherry or madeira, with one and a half pounds of fine loaf sugar (pounded) to four bottles, and set all on the fire in a clean bright saucepan. Meanwhile have yolks of twelve and the whites of six eggs well whisked up in it. After which, when it boils and a fine froth is obtained, toss in twelve soft roasted apples and send it up hot."

WASSAILING

In Devonshire and elsewhere it was customary to wassail the orchards on Christmas and New Year's Eve, when pitchers of ale were poured on the roots of the trees to the accompaniment of a rhyming toast to their health.

In the popular ceremony of wassailing a bowl decked with ribbons and rosemary was carried round the streets at Christmas and the New Year by maidens, who sang carols as they went, a custom that survived

until recent times, especially in Yorkshire, when the "vessel cup" (evidently a corruption of wassail cup) made of holly and evergreens, inside which were placed one or two dolls trimmed with ribbons, was borne on a stick by children, who sang Christmas carols as they carried it from house to house.

In Ritson's "Ancient Songs" there is a carol for a wassail bowl, which runs :

"A jolly Wassel Bowl,
A Wassel of good ale,
Well fare the butler's soul
That setteth this to sale,
Our jolly Wassel.
Good dame, here at your door
Our Wassel we begin,
We are all maidens poor,
We pray now let us in
With our good Wassel."

After entering the house the master and mistress were entreated to partake and to give alms, after which the maidens declare :

"And now we must be gone
To seek out more good cheer,
Where bounty will be shown
As we have found it here
With our Wassel."

It is to be hoped that the maidens never found it necessary to substitute more appropriate lines for this last verse, owing to sufficient alms not being forthcoming.



Fig. VIII. WASSAIL BOWL of plane tree wood, the stem and foot of beach wood. The total height being 18 in. The lid forms a spice box to contain spices and nutmeg, ginger, etc., and when in use the cover of the large bowl may be reversed and used as a stand for the bowl. English XVIth century. This Wassail Bowl is the only large and important one turned from any other wood than "lignum vitae" that I have seen

A P O L L O



“LA BAIGNEUSE.” Original Plaster by FALCONET

From the Imperial Palace, Pavlovsk

Reproduced by kind permission of Monsieur Koenigsberg, Proprietor of the Galerie d'Art; “Le Passé,”
74, Faubourg Saint-Honoré, Paris

Christmas, December, 1936



FROM A FRIEZE OF GALLOPING KNIGHTS

By E. E. DORLING

THE HERALDIC ART EXHIBITION AT BIRMINGHAM

BY J. G. NOPPEN

THE great Exhibition of Heraldic Art assembled in the City Museum and Art Gallery, Birmingham, was opened on November 4th by Sir Gerald Wollaston, Garter Principal King of Arms, and it is certain that never before has heraldry been displayed on anything like the same scale. Six large rooms are devoted to the exhibits, and space has permitted huge documents such as the Westminster Tournament Roll (over 60 ft. long), to be shown at full length. For the first time it is possible to stand back and view this remarkable document as a whole, and fairly to judge it as a work of art.

Looking from close quarters at small sections of the Roll tempts one to criticize minor details, but it is clear to those who see it as it is now displayed that they do not matter. The Roll stands out as a fine work of art, both vigorous and colourful. The section here illustrated shows King Henry VIII returning from the joust with a broken lance. The Roll is lent by the College of Arms.

Also from the college are the series of XIIith-century shields from a roll of that period. These are in the finest style of heraldic drawing, and constitute the gem of the exhibition. There are one hundred and ninety-five of them, and they include the arms of European sovereigns, and of English, French and Scottish noblemen. Then there is the beautiful XIVth-century armorial, lent by the Society of Antiquaries, which begins with the arms of Thomas of Lancaster.

From the college comes "Prince Arthur's Book," a fine armorial painted for Sir Thomas Wriothesley, Garter (1505-34), and Wallingford Pursuivant to Arthur, Prince of Wales, elder brother of Henry VIII. On one page there are two very entertaining paintings of the Emperor Maximilian (upper) and Ferdinand of Spain (lower) seated at dinner on the occasion of their investiture with the Order of the Garter.

The walls of one room are devoted to Grants of Arms of all periods from the XVth century onwards. They include some foreign grants, one being that made in 1545 by the Emperor Charles V to Caspar Sengel. It is pleasing to observe the fine work that is being done by present-day artists in this field.

In another room are further examples of modern heraldic drawing and design, among which is a large achievement in black and white of the Royal Arms by Mr. Gerald Cobb. One of the most entertaining specimens of recent work is the frieze of Galloping knights by Mr. E. E. Dorling, in the doing of which the artist seems really to have been inspired by the playful spirit of the mediæval heraldic designer. The knights represent a series of the great men of history, such as John de Warenne, Earl of Surrey, Thomas, Earl of Lancaster and Aymer de Valence, Earl of Pembroke.

Mr. George Kruger Gray's fine painting of "The Knights at Carnarvon at the Investiture of the First Prince of Wales" is also on view, and there is a book-cover design for the Shakespeare tercentenary in 1916 by the same artist.

Miss R. M. Wood has ably painted the "Birmingham Roll" under the direction of Mr. Kaines-Smith, its compiler. It represents thirty shields in colour of families associated with the history of Birmingham from 1150 to the present day.

Nottingham Castle Museum has sent a fine punch bowl adorned with the Royal Arms, Rose and Thistle, and inscribed "John Hatt at Knights Bridge, London. March the 10th. Anno Domi 1726." It is the finest example of Nottingham stoneware known to exist.

A very beautiful object, delightful in the delicacy of its colour, is the coverlet worked in 1694 by Sarah Thurston. It is said to be one of the earliest



Fig. I. ARMS OF WILLIAM III
(Lent by H.M. Queen Mary)

A P O L L O



Fig. III. THE "PETERSON" CUP. Silver-gilt. Arms of Norwich in bottom of bowl
(Part of Norwich City Regalia. Lent by Norwich Corporation)



Fig. IV. "BLENNERHASSET" CUP. Silver-gilt.
Inside Arms of Blennerhasset with four other coats
(Part of Norwich City Regalia. Lent by Norwich Corporation)



Fig. II. PILGRIM BOTTLES FORMING PART OF THE CAMP EQUIPMENT OF THE DUKE OF MARLBOROUGH. Silver. 1701-2. (Lent by the Earl Spencer)

THE HERALDIC ART EXHIBITION AT BIRMINGHAM



Fig. V. WESTMINSTER TOURNAMENT ROLL. 1509
(Lent by College of Arms)

known examples of Chinoiserie. In the centre is a charming little landscape, above which are the arms of Thurston. Birds, trees, buildings and flowers make up the rest of the motifs.

The treasure of the textile section is perhaps the early XIVth-century stole, 9 ft. 1½ in. long, embroidered in coloured silks on linen. It is adorned with forty-six shields of arms arranged in alternate panels of red and green. It has been lent by Mr. J. Berkeley Weld.

There is a series of tabards, including that of Sir William Dugdale, Garter (1677-86), with the Royal Arms of Charles II, lent by Sir W. F. Stratford Dugdale, Bt.

Norwich has sent its beautiful mace of rock crystal mounted in silver-gilt and jewelled, a masterpiece of XVIth-century goldsmiths' work. The head is formed of an imperial crown, with arches bearing the orb and cross.

Bristol's contributions include a XVth-century sword, known as the "pearl sword" from the fact that its original scabbard was embroidered with pearls. On the grip are the Royal Arms of King Henry VI impaling those of the Confessor. From Bristol also comes a most interesting Wait's badge with chain. It is of silver, and dates circa 1555, and bears the royal badge of Mary Tudor, a rose dimidiating a pomegranate.

There is a large selection of seals, both matrices and impressions, and the early examples of the former are beautiful works of what was one of the most remarkable of mediæval crafts. Among

the XIIIth-century specimens are those of Hastings, Hythe and Lynn. The excellence of the designs is beyond praise.

The impressions include a long series of Great Seals of England, beginning with the pre-heraldic seal of Henry II, next to which come the interesting seals of Richard I, one bearing the lions *combattant* and the other the three leopards as they still appear in the arms of our present king.

The list of bookbindings is headed by a volume dated 1504, which has the Royal Arms in a panel 3½ in. by 7½ in., with the dragon and greyhound as supporters. There are many fine examples of both XVIth and XVIIth century work.

In a short article it is impossible to do justice to this extensive exhibition.

There are arms and armour, encaustic tiles, pictures, signet rings, plate, cutlery, banners, harness ornaments, enamels (including the lovely de Valence casket), book plates, hatchments, carvings and glass.

Heraldic art, from its beginning in the XIIth century, has been applied to almost everything imaginable, and this exhibition is most comprehensive in its scope.

Mr. Kaines-Smith, the Keeper of the Museum and its organizer, is himself a keen student of heraldry, and he has compiled an excellent catalogue which should prove a very valuable work of reference. It is hoped to publish it on a larger scale should subscribers be forthcoming.

The exhibition will remain open until December 12th.

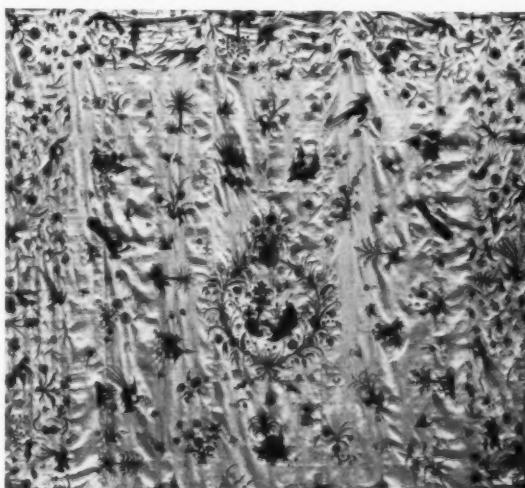


Fig. VI. COVERLET. 1694. Worked by Sarah Thurston. Earliest known instance of "Chinoiserie." Arms of Thurston quartering Woodward
(Lent by Rev. Lionel Smithett Lewis)

NOTES FROM PARIS

BY ALEXANDER WATT

ONCE every year a selection is made from the well-known collection of drawings in the Louvre—there are over 60,000 rare examples of pastel, gouache, pencil and water-colour drawings—and shown to the public in the form of an exhibition at the Orangerie Museum. The last three exhibitions have been "Dessins italiens," "Homage au Corrège" and "Portraits de femme." The theme chosen this year is that of a survey of the art of drawing in water-colours, from 1400 to 1900. The one hundred and eighty exhibits range from sketches for tapestries of the Middle Ages to delicate landscapes executed by the Impressionists. The great Pisanello is especially well represented with the Italian School; also Durer with the German School, Breughel with the Flemish School, Rembrandt with the Dutch School, Constable with the British School, and such masters as Saint-Aubin, Hubert Robert, Delacroix, Ingres, Daumier, Corot, Manet, with the French School.

These exhibitions of drawings invariably meet with marked success, for they always draw the attention of the discriminating collector and connoisseur. A study of the drawings of any artist will at once reveal the true worth of his talent. This is especially true of water-colour drawings where the simplicity and purity of medium demand an honest and discerning application. This year's exhibition is all the more interesting on account of the many schools represented, and offers a valuable study of comparison in the subjects and techniques practised by different masters during five centuries.

As with every exhibition held at the Orangerie Museum, this collection of water-colour drawings is shown in a manner most instructive to the student. The finest examples by masters of the foreign schools are grouped on the right wall of the main room, while the French water-colours are hung opposite. It is thus interesting to note the various styles practised in Germany, Italy, Flanders, Holland and Britain, and to compare them with the influences experienced in the evolution of water-colour drawing in France.

A curious water-colour by Rembrandt is one of the first that figures on the right wall of the main room. The subject of an Oriental Prince on horseback was taken from a Persian miniature. Next to this hangs an enchanting little "Boutique de l'épicier," by Van Ostade, more finely drawn and subtly coloured than the bolder composition by Rembrandt. A "Paysage," by Van Goyen, and a "Vue d'un château," by Cuyp, are two other fine Dutch drawings. Considerably later in date, the Jongkinds are hung in the third room. These three impressionist studies of landscapes at Dordrecht and Nevers are good examples of this artist's pleasing freedom of line and wash. Jordæns figures next with four drawings. His "Jésus chassant les vendeurs du temple" is a powerful piece of composition that hints of the art of Rubens. "Le repos de la Sainte Famille" is

executed in quite a different manner. This drawing has a curious, naive charm. The one drawing by Rubens (which is only attributed to him) is a portrait of his confessor. Breughel, too, has only one drawing here. It is a delightful little scene, most delicately drawn, of old Flemish houses on a canal.

After these Dutch and Flemish drawings we come to the Italian school. Pisanello figures prominently with eleven precious and excellently preserved animal and bird studies. They are remarkable for their finesse of line and delicacy of wash. The studies of a dog chasing a rabbit and two dogs each seizing a hare are fascinating in their detailed execution. Veronese and Signorelli, with two fine studies of anatomy in their "Enlèvement des Sabines" and "Etude d'homme nu portant un cadavre"; and Pinturicchio, with his detailed study of armoury in his "Etude d'un groupe de guerriers" are the only supporters of Pisanello in representing the Italian School.

The German masters, Durer and Cranach, follow next. All four drawings by Durer are of the finest quality. There are two landscapes, one of which is highly finished and beautifully washed with subtle tones of green, blues and oranges; an arresting study of drapery in the "Vierge aux anges"; and a very fine study of three helmets. The Cranach "Etudes pour une biche morte," finely executed in the manner of Durer, is a most interesting drawing. Both Cranach and Durer excelled at animal studies in water-colour. The delicate workmanship of the Pisanello study, mentioned above, itself recalls similar treatment in many of Durer's drawings. At the Albertina Museum in Vienna, there is a magnificent study in water-colour of a rabbit, by Durer, which might easily be by the hand of the Italian master. Both this drawing and the Pisanello study of the dog and rabbit bear a remarkably close resemblance in technique and, in particular, with regard to the exquisite rendering of the rabbit's fur. So closely does this Cranach resemble a Durer that it was mistaken for such and sold as a Durer in London in 1909.

Bonnington, Callow, Cosway, Constable, Downmann, Etty and Lawrence are seven British artists who, in this exhibition, worthily support our traditional aptitude for drawing in water-colours. Bonnington's "Odalisque aux palmiers" is an intriguing and beautiful example of this great artist's refined art. It is essentially English in technique—the influence of Constable is apparent in the rich, soft, pure water-colouring and the treatment of the sky—yet strangely French in character. The subject, and its emotional significance, distinctly recall the work of Delacroix. The same criticism might almost apply to the "Odalisque" by Etty; here one of Manet's nudes is immediately brought to mind. Downmann's portrait of Queen Charlotte, wife of George III, is certainly one of the finest drawings in the exhibition. It has a rare purity of line and a delicate, pastel tonality



WILLIAM AND MARY SETTEE WITH ITS ORIGINAL PETIT-POINT NEEDLEWORK COVERING. Width 4 ft. 9 in.

By permission of Messrs. J. M. Botibol

NOTES FROM PARIS

of water-colour. This little masterpiece is a much prized possession and was lent by the Louvre for last year's autumn exhibition of "Portraits et figures de femmes" and, the year before, to the exhibition of paintings, drawings and engravings by British artists, organized by La Marquise de Ganay, and held at the Galerie Charpentier.

The French School opens with two XVth-century sketches for tapestries depicting scenes from the Battle of Troy. Then there is an interval till the late XVIIth century, when we are shown Gillot's "Etude pour quatre personnages de théâtre" and the Franco-Flemish master Van der Meulen's charming "Paysage aux environs de Gand."

It seems a pity that the elegant, colourful work of the XVIIth-century masters has not been better represented. Cochin, Hubert Robert and Saint-Aubin, however, are represented with examples which illustrate the different themes of the age. Saint-Aubin's study for "Au moins soyez discret" is a beautiful and sensitive little drawing executed with all the grace and skill of a Fragonard. The only colour is a wash on the profile of the face. There are three typical, architectural drawings by Hubert Robert, of which the best is "La fontaine monumentale." The three water-colours by Cochin belong, of course, to a particular style of the period. His "Représentation de la Princesse de Navarre à Versailles, à l'occasion du mariage du Dauphin avec Marie-Thérèse, Infante d'Espagne" is as pretentious in style as its title. The scene is depicted in terms of a gay and colourful but overflorid, detailed and meaningless art.

The XIXth century is well represented with excellent examples of the able draughtsmanship of Barye, Boudin, Cézanne, Cross, Daumier, Gavarni, Degas, Delacroix, Forain, Gericault, Guys, Huet, Ingres, Manet, Millet, Rodin and Viollet-le-Duc. There is a

variety of interest in the many different subjects and mannerisms employed by these artists. Barye's "Cerf" recalls Courbet's sketches for his wooded landscapes; Boudin's three seascapes are clever Channel scenes; Cézanne's "Nature morte," presented to the Louvre this year by Lord Ivor Churchill, has rightly been given a prominent position in the exhibition; Daumier's "La soupe" is, of course, famous for its brilliance of conception and mastery of line; Gavarni's "Un mauvais quart d'heure" is a clever, satirical and psychological study; Delacroix's "Deux feuilles d'un album du Maroc" are charming, intimate sketches which prove his worth as a painter of inspired compositions; Forain's "Conversation dans la coulisse" is an unrivalled piece of cynicism and brushwork; "Femme coiffée avec des 'anglaises,'" by Guys, is an unusually powerful water-colour drawing by this artist noted chiefly for his subtle pen and wash drawings; the simple, ascetic line and careful tonal gradation in Ingres's "Messe pontificale à Saint-Pierre-de-Rome" help explain this artist's remarkable science of draughtsmanship; Manet's "Odalisque" figures strongly in contrast with its powerful black lines and bold washes of uneven colour.

This very instructive exhibition is, unfortunately, about to close, but all those anxious to make a further study of these fine water-colours can obtain permission to look through the portfolios in the Louvre.

Two new galleries of sculpture have just been re-opened at the Louvre. They are named the Girardon and the Coysevox Rooms and contain many of the finest pieces of sculpture executed in France during the reign of Louis XIV. Several of the statues originally decorated the gardens of Marly and other great parks of France at the beginning of the XVIIth century. The most important piece of late XVIIth-century French sculpture in these lower ground floor rooms is the Tomb of Mazarin, by Coysevox.



THE TOMB OF MAZARIN
By COYSEVOX
The Puget Gallery, Modern Sculpture Section.

NOTES FROM NEW YORK

BY JAMES W. LANE

AMERICANS like explosions. Their mode, especially in painting, is not to go *suaviter in modo*, but briskly, brusquely, bluntly. Sometimes simplicity results, sometimes the painting looks more like a happy mistake, and sometimes a very bad mistake indeed. Which would all go to prove that not all explosions are artistic. You can probably judge pretty well for yourself, for you have had in England the literal and figurative explosion that was Whistler's "Falling Rocket." You know what happened to that when it burst in Ruskin's face.

Well, we have a man over here, John Marin by name, who goes in for explosions in paint. He limits his explosions to the country now (although a generation ago he used to make skyscrapers totter and railroads cant), much as some Cornishman would yield himself to painting nothing but the waves on his coast or some Cumberlander to painting a squall on his mountain tarns or, better yet, much as Turner used to take liberties with the sun. Marin is a countryman, a New Englander, who came to water-colour—the medium in which he has made his reputation—at the late age of thirty-six, after a youth of dawdling and unsuccessful architecting. If you can think of an American Brabazon, whose colour and draughtsmanship have a touch of the Chinese, he is it. A man whose style has run from that of his European etchings of thirty years ago, when his great admiration was Whistler, to that of such childishly stark paintings as the "Camden Bay," has enormously changed his point of view. Personally, I do not care for the later dispensations from Marin's brushes so well, but to say that to some Americans whose adulation for the artist is too fatuous, is as though you were to say in England that you didn't care for the water-colours of Philip Wilson Steer. Critics must at times change: I could not fathom Marin's work for years (I liked my first Brabazons, by the way, very immediately—and, to me, he is still the king of water-colourists); then, I became converted to Marin, and now, despite the very exciting retrospective show of his oils, water-colours and prints at the Museum of Modern Art, I am going back to where



ST. PAUL

By EL GRECO

(City Art Museum, St. Louis)

I commenced. The exhibition—it is the first where many Marins could be seen at one time—has proven to me that not all the clatter of a little clique, by which Marin's reputation was first foisted upon us, can give the sort of lasting fame a painter desires. It is the clique, not Marin, that has made the more artistic explosions. Marin's later phases have even been called surrealistic, though it is hard to understand how such vague, foggy, generalized painting has any root in realism at all. But the days of surrealism are numbered—even if it was one of your reigning sensations in London, I believe, last June!

But let us turn to less explosive, if more fragile, things—glass. The Metropolitan Museum presented in October and November a rarely beautiful exhibition of glass from 1500 B.C. to the XXth century A.D.—not glass as used in jewelry, in mosaics, in windows, or in

industry, but glass as used from dishes to beakers. I have occasionally seen marvellous glass nicely shown, notably at the Swedish Exposition of 1930 in Stockholm and at Rouard's in Paris. Yet this exhibition at the Metropolitan, than which there has not in my memory been one so finely installed, in a magnificent homogeneous sweep presented from window to window the glass of all the well-known glassblowing nations of the world. Thus, those lovely opaque toilet bottles, amethystine and cerulean, of 1400 B.C. from Egypt (which possibly derived its secrets from Syria) led off the procession. Then came Roman work, with examples of "millefiori" dishes, and very rare Early Christian dishes and bowls. When the Arabs overran the Eastern Roman Empire in the VIIth century A.D., old Roman processes of glassblowing went *pari passu* with Mohammedan art, the result being that in the XIIIth and XIVth centuries Mamluk glass, as may be seen in mosque lamps, was extraordinarily rich. (Since the Metropolitan Museum possesses the best collection of mosque lamps in the West, this exhibition, all of which was drawn from its collections, was excellent for this period alone.) As the Renaissance in Europe developed it was apparent that Venice and the little town of Altare, in Liguria, had a monopoly

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on the best glassblowers. Venice's Murano made the best wine-glasses, and knew the secret of creating those airy, spun-sugar forms of no utilitarian value that are the hall-mark of the Venetian glasshouses. Some of these master craftsmen, finally escaping north-westward, brought the secrets of their trade to Holland, Germany and the Tyrol. The Venetian-style glasses of these countries are most difficult to tell from true Venetian. Only, in the case of Germany, may the potash-lime glass she developed from the wood ashes of her forest trees—a glass pre-eminent for engraving and faceting—mark seemingly Venetian work as German. German glass, however, has a heaviness not only of knobs but of tops, a certain proportionless quality that even Dutch and Bohemian work, though heavy, does not show. Indeed, Dutch diamond-cut or stippled glasses, where pictures on the cup have the quality of mezzotints, are among the most winsome of all glass. Not until the rise of the English and Irish lead glass of the XVIIIth century does glass regain a dignity and a proportion that seemed long lost. While Palladian ideals of balance were definitely favourable, it was the strength and the thickness of the glass which, begetting a fine gleaming surface for reflections, gave it an unrivalled quality. American colonial glass was much modelled on these patterns, and, with the exception of the Stiegel glasses illustrated, might not have been well remembered (for it had a too provincial appearance), had the Americans not given to glassmaking a new and very practical invention of their own—the pressing-machine. In the XIXth century, glassmaking in most European countries seems to have fallen off. The vitrifiers were intent upon following, not very successfully, traditional designs. The museum, however, omitted to show a type of XIXth-century glass that I am very fond of—Bristol; but in America the Sandwich glass of Massachusetts came close to catching Bristol's colour, if not its faceting and sturdiness. To-day, from France, Sweden, and the Corning works in America (which, indeed, emulate the best Orrefors glass in etching but have greater undercutting and greater thickness) fine glass may be had. Perhaps the most original is the French, in which a designer like Marinot exploits the imprisoned bubble motif so splendidly in his frosted and polished surfaces as to give the illusion that his glass is full of foaming ginger beer. On the contrary, of course, a Lalique prefers to work invariably in clear glass.

Cachéed during the World War, the statue of St. Firmin holding his head in his hands, recently acquired by the Metropolitan, is an excellent example of French XIIIth-century cathedral sculpture. In limestone that was both polychromed and gilded, it came from Amiens, of which the saint was the first bishop. There is no mention of what position it occupied in the cathedral, as for many years it had been kept in the bishop's palace.

The City Art Museum of St. Louis has just acquired El Greco's "St. Paul," the one that is catalogued and mentioned by Cossio and catalogued and illustrated by Mayer. It has been in the collections of two Valencian gentlemen. Although I have not seen the work, the

reproduction of it manifests a greater sense of the values of precise draughtsmanship in the saint's head, while the glowing Tintoretto moonstruck high lights are characteristically abundant, as in all El Greco's where there is any drapery to be rendered.

Those little-known pioneers in French genre painting, the three Brothers Le Nain, do not have much attention bestowed upon them. The easiest thing one may say of them (two died in 1648) and of their contemporary, Georges De La Tour (died 1652), work by all of whom is being shown by Knoedler & Co., is that they, like their century, were very realistic. The most difficult thing is, in the case of the Le Nains, to distinguish the paintings of each brother. Formerly it was supposed that they collaborated on every picture. Then, in 1910, Sir Robert Witt tracked down the individual style of each brother. Monsieur Paul Jamot, whose "Retour du Baptême," by Louis Le Nain, is in the Knoedler show, has latterly become the authority on the grouping of these difficult paintings.

In Knoedler's exhibition, the first Le Nain shown in America, appeared the three Louis Le Nain paintings from the Louvre, the one each from the museums of Boston and Hartford, the one in the Duke of Rutland's collection, and Lady Granart's "Portrait of Cinq-Mars." The Rijksmuseum of Amsterdam lent a Mathieu Le Nain, the "Card Players," whose paint is charmingly liquid and not enamelled, like Metsu's, though the spirit of the group and of the landscape is very Dutch. Four anonymous collectors also lent Mathieu, while Antoine was represented by "Le Vieux Joue de Flageolet," from the Detroit Institute of Arts, and "Les Petits Joueurs de Cartes," lent anonymously. These painters were too stiff to be elegant. Perhaps because the Le Nains were primitives of the way they trod their paintings seem curiously wooden to-day, and yet who would deny that, though unspontaneous, they have the freshness of the innocent and the unsophisticated.



COVERED CUP, COVERED FLIP GLASS AND VASE
American, late XVIIIth and early XIXth century.
(By courtesy of the Metropolitan Museum of Art)

BOOK REVIEWS



ENAMELLED PLAQUE ON COVER St. Dominic Casket (from Silos). In Burgos Museum
(From *Medieval Spanish Enamels*; Oxford University Press)

MEDIEVAL SPANISH ENAMELS. By Dr. W. L. HILDBURGH (London: Humphrey Milford, Oxford University Press.) 16s. net.

During the War Limoges became a recognised dumping-ground for the elderly and the incompetent. It is Dr. Hildburgh's belief that the use of Limoges as a home for what could not be left with safety elsewhere has a more respectable antiquity, and that the first *limogés* were XIIth and XIIIth century enamels.

When the history of medieval art first began to be written a hundred years ago, French antiquaries, who were the first in the field, claimed for Limoges a large and fairly well-defined group of enamels. As evidence they pointed to the phrase *opus lemovicinum* in a number of early texts, to a couple of pieces inscribed as "made by" inhabitants of Limoges, and to a quantity of enamels preserved in the neighbourhood or known to have come thence. When the amount of "Limoges" enamels remaining in Spain gradually became known, it was merely regarded as fresh evidence of past French enterprise. Pieces which had clearly been made to order were regarded either as special importations or the work of travelling Limoges enamellers. It is only lately that the possibility that any of the supposed "Limoges" enamels in Spain might have been made by Spanish craftsmen has begun to be discussed, but the general conclusion has been that of Señors Huici and Juaristi who negatived the suggestion.

We are beginning to realise now that champlevé enamelling was not the monopoly of two or three centres, but was practised to varying extents in almost every European country. The proposition that champlevé enamelling of the finest quality may have been produced

in Spain cannot be summarily dismissed, particularly in view of evidence which Dr. Hildburgh produces of the skill of Spanish goldsmiths in the early middle ages. He points out how little is really known about enamelling at Limoges, and the deceptiveness of trade names like "majolica" and "coromandel lacquer." When he descends from the general to the particular he is faced by difficulties arising out of the distribution of examples—pieces belonging to groups which he claims as Spanish are found in the neighbourhood of Limoges—but these he surmounts by saying that trade across the Pyrenees was not only in one direction and that French travellers to Spain might well choose to bring home something exotic. The most important of the "Spanish" groups is the one which includes a splendid retable and an ivory casket repaired with enamels (see illustration) formerly at the Abbey of Santo Domingo de Silos and now in the Burgos Museum. Technical peculiarities make this group very distinct, and the case for its being Spanish is reinforced by iconographic reasons, which in themselves would not be enough to prove anything, seeing that Spanish influence on Southern French art can hardly be disputed. The acceptance of Dr. Hildburgh's thesis in this instance does not imply agreement with all of his later attributions, which cannot be discussed here.

His second contention is that champlevé enamelling arose in Spain some time about 1100 and spread thence to Limoges (and the Meuse and Rhine). It is a pity that the texts which he produces are so ambiguous, and that the objects to which they refer have perished, making it impossible to decide definitely this question. He seems to show a tendency to date existing pieces rather earlier than is usual.

BOOK REVIEWS

There are many points on which it is possible to disagree with the author, and it is difficult not to feel that he tends to damage his case by overstatements, by the use of arguments of doubtful validity, and by digressions into matters which are really irrelevant. He has, however, done a real service to the study of medieval art, and it will be easier to judge his work when he publishes the complete study of Spanish enamels, which he promises. The illustrations are excellent considering the technical difficulties which must have been encountered in obtaining many of them and the low standard of photographic skill generally obtaining in Spain.

C. C. O.

OLD SPAIN. Drawings by MUIRHEAD BONE; Descriptions by GERTRUDE BONE. (Macmillan & Co.) 100 Guineas.

The publication of this magnificent book was heralded in the September number of *Apollo*. It has now been published, and we have had an opportunity to peruse its pages at leisure. As a result of this perusal we are more than confirmed in our opinion of its beauty and interest. The beauty refers not only to the illustrations, but to the reproductions as such, to the layout, typography and binding. No praise can be too high for all these things. From an inspection of the finished book, however, further qualities emerge. We are even more amazed than we were at first by Mr. Bone's astonishing gifts. He is not the hack-illustrator furnishing in a routine technique a series of architectural drawings. He is the artist influenced entirely by the subject before his eyes and adapting his means to its demands. Consequently these pictures of Spain, quite apart from their momentary topical and historical value, are all of them expressive of a mood. To call him, as some have done, an "architectural draughtsman" is to belittle his status. He draws architecture with incredible skill—as witness, for example, the "Aqueduct, Segovia," which reminds one of Piranesi, but the very next picture, "Maundy Thursday, Segovia Cathedral," shows us a scene throbbing with humanity and quite unlike the design which precedes it in technique; "Maundy Thursday" in its turn is followed by "Sunday Night, St. Martin, Segovia," a reproduction of a pastel. This again is quite different in mood and execution. It is this continual change from mood to mood, from technique to technique that is truly exciting. One hardly knows what to admire more, the craftsmanship which can fill a double page with innumerable details of a wide vista, or the draughtsmanship which can conjure up a scene with a few strokes of the pencil. So much for the artist; but we must not overlook the writer. Her descriptions are not of the illustrations but of Old Spain itself. She is, however, not so much a guide as an informal but informed travelling companion—knowledgeable, sensitive, and, at times, quietly humorous. To do her justice one would have to quote from her text.

Those who can afford the price and the space for these large volumes (13½ in. by 20½ in.) should feel it incumbent upon themselves to acquire this book and to give not only themselves but their less fortunate fellows a treat. And, after all, the space difficulty can be overcome by presenting this record of a fast changing country to a public library who could probably not

afford to buy it. The donors might then content themselves with the drypoints which artist and publishers are offering as a further—but surely not necessary—inducement.

H. F.

THE POTTERY OF PECOS, Vol. II. By A. V. KIDDER and A. O. SHEPARD, Department of Archaeology, Phillips Academy, Andover, U.S.A. 10½ in. by 8 in., pp. xxxi + 636. (London: Humphrey Milford, Oxford University Press.) 22s. 6d. net.

One of the great handicaps the archaeologists of the Pueblo area have had to contend with is the difficulty of establishing a satisfactory detailed chronology of the region they have been investigating. For this reason alone, and apart from the interest due to its geographical situation to the east of the Rio Grande on the edge of the Pueblo culture area, Pecos is a site of extreme importance. For Mr. Kidder was fortunate enough to find a midden below a low cliff, which must have been used as a dump for broken pottery and rubbish by the inhabitants from the beginning of the settlement until it was abandoned in 1818.

By the recognized method of a very intensive study of these sherds and paying attention to rim-forms, ornamentation and paste, he has been able to establish the sequence of various wares in use at Pecos. Volume I published in 1931 was a very detailed but comparatively short work dealing with the normal *matt* slipped wares of the site. All other wares, the glaze ornament, the domestic and the imported wares are considered in Volume II, the second half of which contains an interesting and valuable account of the laboratory methods by Miss Shepard in her study of the technology of the ware. The study of rim-forms and of the decoration is very thorough. Mr. Kidder has given us really understandable descriptions, which he supplements with many admirable drawings. The use of glaze for painted ornament is a characteristic of the decorated wares which is of interest to the student of the American pottery, because of its extreme rarity. Even the Pueblos only occasionally produced a faultless vessel. The Pueblo potters used a black lead-silica glaze simply to ornament a vessel covered with a yellow or red slip.

The early vessels are neatly painted in comparatively strict geometrical conventions, and it is interesting to notice the almost infinite variety of patterns which the potters have contrived to produce in the rigid band divided into four rectangular panels which is such a common form of ornament on the bowls. In the later glazes workmanship seems to be characterized by growing carelessness which accompanies the relaxation of the rigid discipline of the early patterns. Zoomorphic ornament occurs more and more frequently and the very characteristic bands of the glaze II period with their rigid triangular bodies give place to a variety of forms, still highly conventionalized but free of the geometrical restrictions of the early examples and hand representations and *anthropomorphs* occur.

The reviewer is not qualified to discuss in detail the chemical methods employed in the technological study, but it is a little surprising to find that Miss Shepard, who is otherwise so up to date, should be content to classify the colour of the pottery by so antiquated a device as Ridgway's scale of colours, good though it is, when one of the forms of trichromatic colorimeters, giving measurements of colour which can be expressed

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according to formula set up by the International Commission of Lighting in 1931, would have been so much more accurate.

The book is an excellent treatise which will be useful to the archaeologist, and the author must be congratulated on results which can only have been achieved at the expense of considerable time and trouble. He has provided a good bibliography, but omits an index. It may be said that a detailed list of contents will to some extent mitigate this omission, but in a work of this kind an index is a *sine qua non*.

A. D.

PREDICAMENTS OR MUSIC AND THE FUTURE
By CECIL GRAY. (London: Humphrey Milford, Oxford University Press.) 7s. 6d. net.

This is an essay in constructive criticism, containing numerous quotations from all kinds of writers, including the author himself. Mr. Gray's manner of displaying these quotations will perhaps suggest to the superficial reader that the teachings and philosophies from which they have been taken have not yet been completely assimilated. If so, the superficial reader will be wrong. Indeed, this book had better be left unread than hurriedly read and lightly discussed.

Having examined and cross-examined the situation in which music finds itself to-day (as if Music were standing as a bankrupt or even a murderer in court) Mr. Gray sets out to predict as far as possible its probable line of development to-morrow and the day after. In his attempt to determine this course he relies upon a declaration once made by Busoni, who believed in the arrival of a new classicism in which thematic methods of construction would be thrown over in favour of pure melody. As sovereign over all parts and source of all life, melody would then be restored to its rightful position. Mr. Gray follows up this enunciation by asserting that music cannot go any farther along the path of idiomatic expansion. No more discoveries remain to be made; fruitful innovations are no longer possible. The method of sub-dividing the semitone, he thinks, has failed, just as it failed more than three hundred years ago. Then he concludes that the only experimental path open to composers of the immediate future is that which leads to new forms, and in this integrating of newly acquired resources he believes with Busoni that melody will be the dictator.

The author states his case clearly and, on the whole, develops it with skill, though it would be so much the more convincing without the exaggerations which occasionally mar its logic. Wagner, it goes without saying, is a stumbling-block, and Elgar is another. What a number of good arguments these two have upset!

B. M.

EMBROIDERY AND NEEDLEWORK. By GLADYS WINDSOR FRY. (London: Pitman.) 30s. net.

A more beautiful book than this can hardly be imagined, and it is not surprising that it has reached its second edition. The plates, many of which are in colour, and the wonderfully clear diagrams and working directions are a joy to behold. The chapters deal with stitches, technique influenced by the material of the ground, technique uninfluenced by the material, white

and coloured embroidery, appliquéd, lettering, lingerie and a tempting assortment of "odds and ends." Further praise is unnecessary. It is a perfect book of its kind.

C. K. J.

BOOKS RECEIVED

MEMOIRS OF THE AMERICAN PHILOSOPHICAL SOCIETY held at Philadelphia for promoting useful knowledge. Volume V. 1936. Aboriginal Australian and Tasmanian Rock Carvings and Paintings. DANIEL SUTHERLAND DAVIDSON (Philadelphia: The American Philosophical Society. London: Humphrey Milford, Oxford University Press.) 9s. net.

ESSAYS IN THE HISTORY OF THE YORK SCHOOL OF GLASS-PAINTING. By JOHN A. KNOWLES, F.S.A. Illustrated with sketches and photographs by the Author. (London: Society for Promoting Christian Knowledge.) 30s. net.

OLYMPIA. Photographed by WALTER HEGE. Described by GERHART RODENWALDT. (London: Sidgwick & Jackson, Ltd.) 21s. net.

TERRACINA CLOUD. By FREDERICK JOHNSTON. (The Verona Press, Italy.) 3s. 6d. net.

WHAT IS THE GOOD OF ART? By HAROLD SPEED. (Allen & Unwin.) 10s. 6d. net.

SHAKESPEARE AT THE ZOO. By PERSIS KIRKSE, author of "Shakespeare at the Kennels" and "Shakespeare with the Pets." (London: Methuen & Co., Ltd.) 6s. net.

I DECORATE MY HOME. By DEREK PATMORE. With Drawings by A. COSTA. (Putnam.) 8s. 6d. net.

BOTTICELLI. By CARLO GAMBA. (Milan: Ulrico Hoepli, Editore.)

BUDDHIST ART IN INDIA, CEYLON AND JAVA. By J. PH. VOGEL, C.I.E., Ph.D., Professor in the University of Leyden. Translated from the Dutch by A. J. Barnouw, Ph.D., Columbia University. (Oxford: Clarendon Press, 1936.) 7s. 6d. net.

SURREALISM. Edited with an Introduction by HERBERT READ. Contributions by ANDRE BRETON, HUGH SYKES DAVIES, PAUL ELUARD, GEORGES HUGNET. (Faber and Faber, Ltd.) 12s. 6d. net.

BROADCASTING AND EDUCATION. By J. HOWARD WHITEHOUSE, Chairman of the Society for Research in Education, Warden of Bembridge School. (Published for the Research Education by Humphrey Milford, Oxford University Press, 1936.) 3s. net.

PATRON AND ARTIST PRE-RENAISSANCE AND MODERN. By A. K. COOMARASWAMY and A. GRAHAM CAREY. (Norton Massachusetts: Wheaton College Press, 1936.) 1 dollar.

EARLY AMERICAN SILVER MARKS. Compiled by JAS. GRAHAM, JR. (New York: Clapp & Graham Co., Inc.) 12 dollars.

HUNTING ENGLAND. A Survey of the Sport and its Chief Grounds by Sir WILLIAM BEACH THOMAS. Illustrated from old Prints and Pictures, and from Modern Photographs. (London: B. T. Batsford, Ltd.) 7s. 6d. net.

THE CHINESE EXHIBITION. A Commemorative Catalogue of the International Exhibition of Chinese Art, Royal Academy of Arts, November 1935–March 1936. (Faber & Faber, Ltd., London.) 3 gns. net.

BRUEGEL. Details from his pictures. Introduction by GUSTAV GLUCK. Translated by EVELINE BYAM SHAW. (London: Williams & Norgate, Ltd.) £3 10s. net.

ART REVIEW. A Survey of British Art—in all its branches—during the year 1936. (The Artist Publishing Co., London.) 3s. 6d. net.

CATALOGUE NATIONAL GALLERY OF SCOTLAND, EDINBURGH. Forty-ninth edition. (Edinburgh: Printed under the authority of His Majesty's Stationery Office.) Price 1s. (This edition contains a number of alterations, including a great many new attributions, and altogether forty pages of new material.)

BAXTER PRINT AUCTION PRICES (1936) Compiled by JOSEPH H. RYLATT. (The Bazaar Exchange & Mart, Ltd.) 6d. net.

A PAGE FROM FROISSART'S CHRONICLE



A PAGE FROM FROISSART'S CHRONICLE

British Museum

A PAGE FROM FROISSART'S CHRONICLE

THIS spirited picture represents an expedition undertaken at the request of the Genoese republic by a body of French and English knights under the command of Louis II, the third duke of Bourbon, against the Barbary pirates. The expedition was composed in all of 1,400 knights and squires, who on St. John Baptist day in the year of grace 1390, embarked from Genoa on board ships and galleys, which had been properly equipped for the voyage. "It was a beautiful sight," says Froissart, "to see the fleet with emblazoned banners of the different Lords fluttering with the wind; to hear also the minstrels and other musicians sounding their pipes and clarions and trumpets." However the expedition failed of its purpose in the end.

Here are depicted nine great ships of war with single masts and square sails and standards flying. In the foreground is a galley rowed by sixteen oarsmen. All these ships are crowded with men-at-arms, and gaily decorated according to the fashion of the time with rows of painted shields along the bulwarks, the stern- and forecastles.

The principal element of the design is the ship of the leader of the expedition. Duke Louis stands amidships armed in armour of plate and wearing a basinet crested with a great golden fleur-de-lis. On his left arm is a shield of the arms of Bourbon, blue charged with three fleurs-de-lis of gold with a narrow red bend athwart it. To the left of him is Robert, Duke of Bar, bearing his shield displaying the two barbels which play on his name. Only one other knight, who seems from his arms to be a de Beaufranchet, carries an emblazoned shield. But all along the sides of the ship are ranged many coats of arms of other knights, all painted by the miniaturist with the most minute precision. Among them may be recognised the rampant lions of d'Argy, of de la Haye de St. Hilaire, and of de Léon, the double-headed eagle of de Laage, the griffons of de Sarron des Forges and of Guiffrey, and the sable saltire of de Fresnoy.

Behind the two dukes the oriflamme of France streams from a tall spear. In the forecastle are two men with black hats blowing on long silver trumpets from which hang banners of blue powdered with golden fleurs-de-lis, which are the ancient arms of France. The lofty mast has a fighting top of blue sprinkled with the same devices, and within the top stands an archer in a coat of dark coloured cloth and a visored armet, holding the banner of France.

The galley is likewise crowded with men-at-arms. At the stern in a pavilion covered with richly patterned brocade stands the commander. He is armed in plate and wears a tall felt hat with rolled brim. From the armorials that he carries, namely, Old France differenced with a red label, it is clear that this martial figure represents Ladislas, Count of Anjou.

Behind the ship that carries the two dukes is another with many knights aboard, two of whom bear emblazoned shields. Two large square banners of the arms of the Duke of Bourbon hang over the quarter.

On the left of the picture in the middle distance a ship of the English is seen, adorned like the others with shields of arms, among which can be distinguished the wolves of Low, the engrailed saltire of Kerdeston, the waved bends of Estbury and the lozenges of Gernegan. Among many other armed warriors stands one who carries a shield painted with the French lilies quartering the leopards of England and differenced with a silver label, which is the coat armour of the Prince of Wales, here used, it would appear, for the principality of Aquitaine, conferred on the Black Prince in 1362. Above him flies a large square banner, unfortunately so much damaged that the charges upon it cannot be distinguished.

All of the men-at-arms are clad in armour of plate of mid-fifteenth century type; their headpieces are basinets or visored armets, the latter predominating. Only one of them, the Duke of Bourbon, displays a crest, and none of them wear surcoats.

The oarsmen of the galley show an interesting variety of costume and headgear, and there is, of course, no attempt to show any sort of uniform. The high, pointed hat with its broad brim turned up behind, which is worn by the stroke oar, is specially notable and picturesque. Several of these men wear cowl-like capuchons, one of which fitting close under the chin has its cape hanging in long strips to the wearer's shoulders.

The whole picture is an outstanding example of the miniaturist's art. Its brilliant colour and almost perfect condition add to its remarkable interest as a record of a long forgotten piece of history. Few, surely, are those who now remember the story *de l'emprinse et du voyage des chevaliers francois et des chevaliers anglois et du duc de bourbon qui en fut chef de l'armee a la requeste des gennevois pour aller en barbare pour assieger la forte ville dauffrique*, as the scribe heads his account of a feat of arms of some mark in its day.

E. E. D.

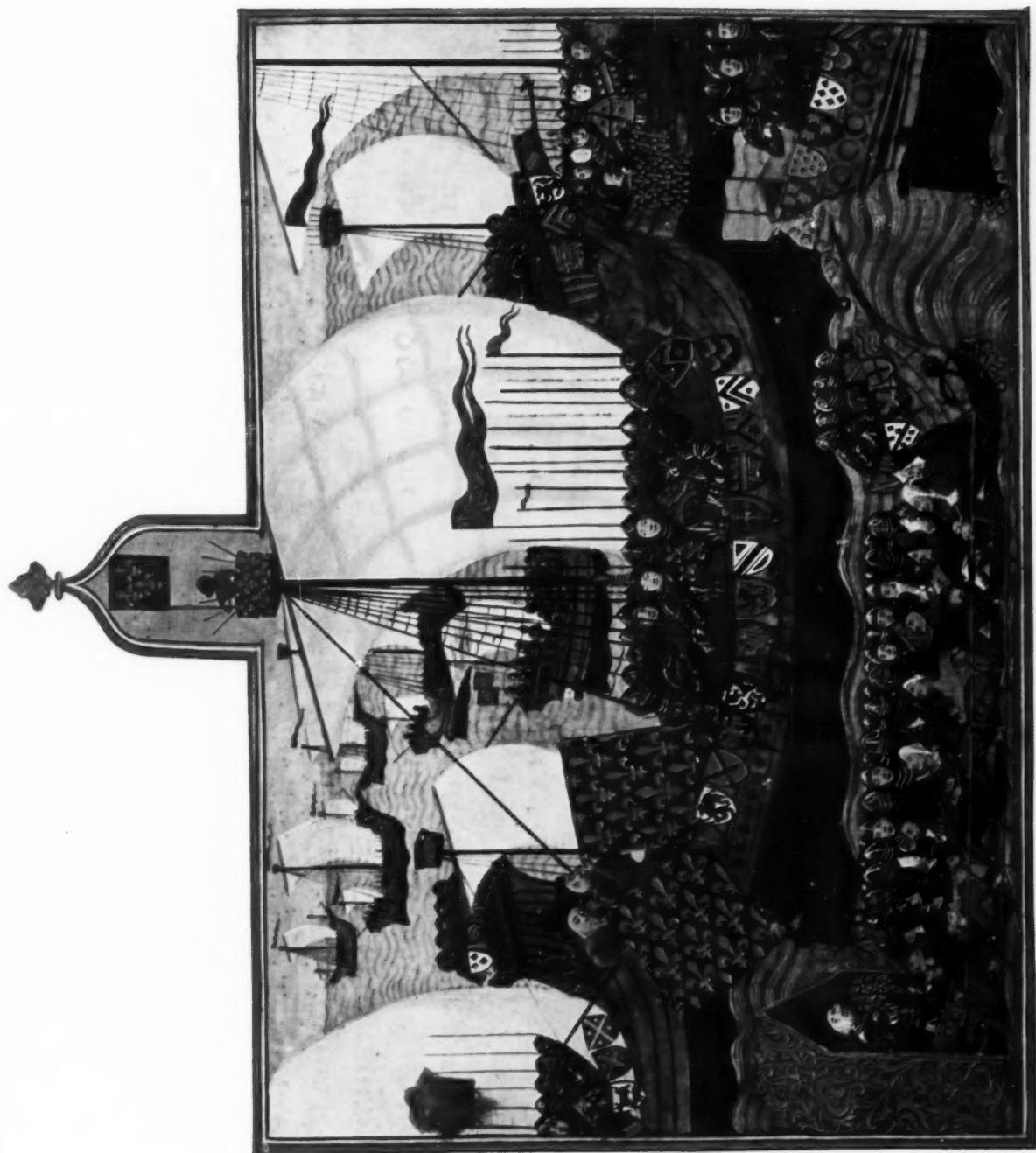
A RELIC OF LORD

This silver dish and cover in the possession of one of our readers possesses historical as well as artistic interest. It was made in the year 1801, and bears the maker's mark T R, probably for Thomas Robins. In itself it is a handsome example of its time, a period when the silversmith, still under the influence of the classical revival in the second half of the XVIIIth century, had a keen sense of beauty of outline combined with simplicity of ornamentation. It appears to have formed part of a group of plate presented to Lord

NELSON

Nelson in appreciation of his victory off Copenhagen on April 2nd, 1801. The inscription engraved on the cover reads thus:

"Presented by the Committee appointed to manage the Subscription raised for the benefit of the Wounded & the Relatives of those who were Killed in the glorious Victory obtained off Copenhagen on the 2 of April 1801, to Vice-Admiral LORD NELSON, DUKE of BRONTE, &c. &c. &c. in testimony of the high sense entertained of his meritorious & unprecedented exertions in defence of his



THE EXPEDITION OF FRENCH AND ENGLISH KNIGHTS AGAINST THE
BARBARY PIRATES

(Original Size) From Froissart's Chronicle
(British Museum)

A RELIC OF LORD NELSON



SILVER DISH AND COVER. Extreme width with handles, 15 inches. 1801.

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Country, which at the peril and danger of his life he so nobly sustained previous to the Engagement, and as a token of his brilliant and gallant Conduct during the whole of that ever memorable Action.

John Julius Angerstein, Chairman.

"Lloyd's Coffee House."

Above the inscription are engraved the arms of the Admiral within the G.C.B. motto : "TRIA JUNCTA IN UNO"; hanging below the escutcheon is the medal conferred upon him by Parliament for one of his great victories. The handle of the cover is in the form of one of Nelson's two crests—on a naval crown the chelengk or plume of triumph given to him by Sultan Selim III of Turkey after the Battle of the Nile. This crest is also engraved on the body of the dish, together with Nelson's family crest, namely, on waves of the sea, the stern of a man-of-war inscribed "VANGUARD" with on a ribbon above "FAITH AND WORKS." Each crest is surmounted by a coronet.

The long dedicatory inscription is found on a saucer tureen and cover made by Daniel Pontifex in 1801, which was sold with other Nelson relics by Messrs. Sotheby on April 30th this year. In their catalogue they called attention to a pair of tea-caddies formerly belonging to Lord Nelson, sold by them in 1935: these were also the work of Daniel Pontifex and made in the

same year. All these pieces seem to have formed part of the gift to the great admiral.

The ancestors of the present-day "Lloyd's" were evidently very generous in their appreciation of Nelson's victories. In addition to his personal gifts "Lloyd's Coffee House" gave a present to every wounded officer and sailor present at the Battle of Copenhagen. This must have been a source of much gratification to Nelson, who was annoyed because the City of London had not passed a vote of thanks to the Fleet, and had expressed his anger in a scathing letter to the Lord Mayor. A further proof of the generosity of "Lloyd's" was given when, after the victory of Trafalgar in 1805, Lloyd's Patriotic Fund presented the admirals and captains of the British Fleet who took part in that engagement with a silver vase and cover designed by John Flaxman, R.A.; on the sides were applied figures of Britannia triumphant, and a warrior slaying a three-headed serpent; the British lion stands on the cover. One of these vases may be seen in the Victoria and Albert Museum, South Kensington.

The last point of interest to be noticed is that the inscription on the cover of the dish is signed by John Julius Angerstein, whose collection of pictures, purchased with a Parliamentary grant of £60,000 in 1824, formed the nucleus of the National Gallery. W. W. WATTS.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

ITALIAN ETCHINGS OF THE XVIIITH AND XVIIIITH CENTURIES AT MESSRS. COLNAGHI'S GALLERIES

Lovers of etching will have found this exhibition of unusual interest. Italian etchings of this, or, for that matter, of any other period, are but rarely seen in London, and yet the XVIIith and especially the XVIIIith century includes some of the most delightful and even impressive masters of the craft. Here, for example, Federigo Barrocio's ever delightful "Annunciation" with its satin-like sheen, the sunlit view in the distance and the cosily slumbering cat in the foreground; and the St. Francis, in a specially fine print. Stefano della Bella might have been more fully and certainly more characteristically represented. G. B. Castiglione, however, shines here in the complex design of his "Inspiration," and the skilful suggestion of firelight in the mystic "Four Savants," whilst his flashy imitations of Rembrandt invite unfavourable comparisons. New to me were the curiously anachronistic-looking fantasies on the letters of the alphabet by G. B. Betti, which have a Mantegna-like feeling. It is, however, the XVIIIith century which brought forth the greatest Italian etchers, that is to say Antonio Canale, the Tiepolo family, and, of course, Piranesi. The etchings by the three Tiepolos are very similar and difficult to distinguish. In any case apart from their general skill it is Giovanni Domenico who fascinates most through his numerous variations on the theme of "The Flight into Egypt," of which several excellent examples were on view. It is too late in the day to praise Piranesi, here seen in several admirable impressions from his plates.

BRITISH GAME BIRDS, WATER-COLOUR DRAWINGS BY J. C. HARRISON AT MESSRS. VICARS BROTHERS

Mr. J. C. Harrison's water-colour paintings of British game birds are exactly of the kind that will appeal to the sportsman. They give the sportsman all that he remembers to have seen not whilst he was shooting but before and after—emotions remembered in tranquillity: the sunset and the snow and woodcock; the burn and grouse; a bright October day and the pheasants; the glen and blackgame coming over;



THE FIRST OVER (during a Black Game Drive).
Above Glen Morriston. Water-colour drawing by J. C. HARRISON. Size 13 in. by 18 in.

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the Norfolk Broads and widgeon; and so forth. Such things do not correspond to the impressions of the moment, which are only a fusion of dark shapes and blurred colours. Woe to the sporting artist however if he ventured to paint these things as they truly appear to the eye: few would believe him and fewer still would think such *impressions* worth buying. Mr. Harrison does not make this mistake, and he is as right from his point of view as the impressionist is from the other one.

THE LONDON GROUP AND THE NEW ENGLISH ART CLUB

Attempting a criticism of this year's London Group show as a whole, it seems to me that most of the contributors have their greatest difficulty not so much in carrying out as in thinking out their conceptions. Most of the nonsense produced by the "Art Now" schools is done in the honest but auto-suggested belief that it is worth doing. But not all the exhibitors in this show may so be judged. Take, for example, Mr. James Fitton's "Red Tarn, Cumberland." I have no doubt that this picture will be as heartily condemned by the enemies of modern art as, for example, Mr. Moynihan's complex and Mr. Hitchen's simple *efforts*. But, to me at least, there is a difference. Mr. Fitton's reaction to this "Cumberland Scene" is authentic; his drastic simplifications of form and his characteristic, if cavalier-handling of detail is a legitimate interpretation of nature outside and feeling inside. Again, Hans Feibusch's "Elijah" is really a piece of monumental mural decoration. Violent in action and foreshortening, it has real force. At the opposite end of the scale is Charles Ginner, represented by a number of excellent, reposed and *finished* landscapes with no "loose ends."

Want of space compels me to conclude this notice with the bare mention of pictures which seem to one worth while. They are, for the most part, quite dissimilar: "A Farm at Biévres," by Ethelbert White; "Street in Chepstow, Mon.", by R. O. Dunlop; "Vaughan's Tile Yard," by R. Grimshaw; "Mr. Adrian Hill," by Elsie Farleigh; "Sister Ann," by Randolph Schwabe. Amongst the sculpture one notes with some surprise that Miss Gertrude Hermes can stoop to the common level in a good portrait group, "Judith and Simon." Mr. Leon Underwood's "Violin Rhythm," Mr. Rodney Hooper's "Dancer," Mr. Harry Perry's "Purun Baghat," Miss Anne Strauss's "Duck," Mr. Lionel Leslie's "Hippopotamus," are all characterized by sensitive use of the material in its relation to form.

By contrast with the London Group, the New English Art Club is a very harbour of refuge, a haven of rest. It was probably no fuller of masterpieces than its younger rival, but it certainly contained more honest craftsmanship—and that is something. As for surrealism, Mr. Kynnersley Kirby plays a much more amusing game of *conscious* associations in his picture of a hat-stand called "In the Hall," than any of the surrealists in the New English. Mr. Emmanuel Levy's "London, E. 1." has likewise a surprise in its incongruous architectural features. On the other hand many artists seem to miss giving a meaning to their pictures. Mr. Rodney Burn, for example, in his oil painting, "The Bedroom" (the water-colour of the same subject is



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By RAFAEL LLIMONA
The Leicester Galleries

much less questionable); or Mr. William Clause, in his "Snow in Springtime," also well enough done, seem both to leave the mind not so much wondering as wandering. It is not a question of telling a story but of imparting to the spectator the feeling of an inner necessity, of inevitability. That some painters possess this urge is made clear by such story-less subjects as, say, Mr. Edward Le Bas's "Still Life" and "Roma," Mr. C. R. W. Nevinson's "Toile Basque," Mr. Neville Lewis's "Broadway Boy," Mr. Lucien Pissarro's "The Warren, Hawkchurch," Mrs. Elizabeth Polunin's "Tatiana," Miss Katherine Grant Hartnell's "The Victorian Doll," Mr. William Dring's "The Hedge Cutters," and others. Among the water-colours the following stand out as authentic works of art: Mr. Muirhead Bone's "Afternoon at Great Yarmouth," and Mr. Francis Dodd's portrait of Muirhead Bone; Mr. Wilson Steer's "Harwich," Mr. Philip Connard's "Wind and Rain." Miss Diana Murphy again succeeds in impressing her individual outlook on the spectator with her "Swimmer Resting." That kind of thing is what one means by creative art.

THE R.W.S. EXHIBITION

This time the R.W.S. left on the whole a very slight impression on one's mind. I find it difficult to account for, but trying to discover the reason it occurred to me that most water-colourists somehow seem to regard the field of their vision as if it were a back cloth, or rather a sheet of paper that the creator, if he so willed, could roll up without detriment to the third dimension. There is, in the water-colours to be sure, foreground, background and middle distance in between, but it is there too palpably as a concession granted to the artist.

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I could name illustrations of this fact by the dozen, but it will be simpler to mention Mr. S. R. Badmin's "The Regent's Canal, near Paddington," which with its more dramatic contrast of light and contour avoids the feeling of flatness, and as it were pins the eye down. Nevertheless there are many pleasant things in the show, which also included memorial exhibits by three recently deceased members, Adrian Stokes, Katherine Clausen and Harry Watson, of whom Miss Clausen had, perhaps, the most original mind.

EXHIBITION OF CONVERSATION PIECES AT MESSRS. BATSFORD'S GALLERY

Messrs. Batsford will have published by the time these lines appear a book on English Conversation Pieces by Mr. Sacheverell Sitwell. I have no doubt that it will be good reading, and I hope also that it will tell us exactly what a conversation piece is. One would assume that in a conversation piece conversation should at least be implicit, but judging by this exhibition, which so fascinatingly heralds the new book, it is not so. Mr. and Mrs. Brown, of Trent Hall (should not this be Tunstall?), to whom we are introduced by Gainsborough, have as little to converse about as Charles Watson and his lady in the admirable picture by David Allan (1744-1796). Charles II, too, seems supremely indifferent to the kneeling presence of "Mr. Rose" in Henry Danckerts's (1630-1678) "Pine Apple Picture" in spite of the fact that this gentleman, the Royal gardener, is presenting his King with the first pineapple grown in England. In other conversation pieces there is only one person present, as, for example, in the quite delightful and almost ineffably æsthetical Colin Shakespeare by Arthur William Devis. It seems to me, therefore, that the term needs re-definition; if it is not to be confined, as I think it should be, to pictures like Marcellus Laroon's (1679-1772) "Musical Conversation" or Thomas Patch's "Caricature of Thirteen Gentlemen." Incidentally, I agree with Mr. Michael Sevier, the organizer of this show, that this must be a faulty attribution, and that the solemn Sir Joshua must be the author of this piece.

MR. STAITE MURRAY'S EXHIBITION AT MESSRS. REID AND LEFEVRE'S GALLERIES

Entering Mr. Staite Murray's show one was greatly struck by the general effect of the first room. Here were assembled a number of Mr. Murray's pots arranged on stands round the walls; and the walls were decorated with a few framed diagrams in which a pendulum shape was contrasted with conical shapes. These simple diagrams, one could hardly call them paintings, gave one, with curious insistence, the sensation of continuous movement in contrast with the immobility of the pots. I have never had the sense of space and time more forcibly brought before my eyes. So far good. As to the pottery, there are many excellent pieces, but on the whole Mr. Murray now seems to favour a kind of rough glaze, a ribbing of the clay and a curiously heavy rim to his pots which give me no pleasure, and the making of immensely tall and narrow jars joined together from three separate pieces seem to me a great mistake. And can he really reconcile the labelling of his pottery, such as "Chorus," "Hussar," "Nefertiti," with the abstract significance of form on which he once so much insisted. A pot's a pot for a' that; and a jar that, like the one called "The Law," which looks as if it would

topple over, even at the touch of a glance, let alone a hand, is as unsatisfactory as a pot or an argument that won't hold water.

TWO SCULPTURE SHOWS: SCULPTURE AND DRAWINGS BY HENRY MOORE AT THE LEICESTER GALLERIES AND ERIC GILL AND COMPANIONS

Mr. Moore is a puzzling but sincere artist. Even if one did not know it it would be evident from the labour he bestows upon his work. No man, certainly no charlatan, would give himself so much trouble merely "pour épater les bourgeois," such a game, to continue in the French vein, would not be worth the candle, for the very essence of charlatanism is to avoid the sweat of the brow. Mr. Moore, like the rest of us, has it in his blood to personify shapes after the fashion of Polonius. We cannot help it. But Mr. Moore does it with a kind of preliminary leap, a double somersault of ratiocination. He sees a person, preferably a female, he seizes a stone: the stone has character, so has the woman; the characters of these two materials become fused, translate themselves into a new significance, and the subconscious mind impels him to further modifications. In the end you have something which the artist has with much labour moulded into something of tremendous significance—to him.

He, I know, hopes and believes that eventually these things will assume significance also to others, who are



"THOMPSON AT OLYMPIA" By CLIFFORD HALL.

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at present puzzled and possibly repelled by their strangeness. I am, I confess, still one of them—and must leave it at that—for the present. But I willingly bear witness to his craftsmanship.

Frankly, I think Mr. Eric Gill would have done better by his pupils if he had taught them to respect the human anatomy a little more. His pupils—Laurence Gribb, Donald Potter, Anthony Foster and David Kindersley—all know their jobs as stonemasons, which is particularly evident when they carve inscriptions, the "Shorthand Tombstone" in Hopton Wood stone by David Kindersley being surely a triumph in this art. But the summarizing of the human form in a sort of pseudo romanesque manner is all very well for the master whose "Abraham and Isaac" and "Joan of Arc" are admirable pieces of carving in Gill's now familiar style, but he is an individual not a master of a "school" in the Old Masters' sense. It seems to me, however, more than doubtful whether the various "sacred" subjects executed by him and by his pupils have the missionary significance they ought to possess, and which alone would be their justification. How necessary is, for example, the lesson of "The Money Changers" to-day, and how wrong, therefore, Anthony Foster's use of the Latin text, which only those can appreciate who for the most part already know its significance only too well. Mr. Gill and his pupils are using a foreign tongue where plain and simple language is most needed.

RECENT PAINTINGS BY MATTHEW SMITH AT MESSRS. ARTHUR TOOTH'S GALLERY

Unquestionably Mr. Smith is a colourist, not a draughtsman, and when we first made the acquaintance of his works he enforced harmony by steeping his canvases in a gamut of red. Gradually he has extended his range of colours until now, in this exhibition, his pictures shout over-triumphant paens at the beholder. Mr. Smith is far from commonplace in his orchestration, and yet there is clamour rather than glamour in it. His draughtsmanship has the over-emphasis of weakness.

WATER-COLOURS BY ROBERT WORTHINGTON AT THE REMBRANDT GALLERY

A visit to such an exhibition as this proves that one should never be prejudiced against small exhibitions and unfamiliar names; Mr. Robert Worthington, whose exhibition of water-colours I had nearly overlooked, is a discovery. I learn that he is a surgeon by profession; he is definitely a painter by nature, and I should not be surprised if his profession had given him that delicacy and sureness of touch which marks his water-colours. These are definitely paintings, beautifully drawn, but not water-colour drawings, since the artist dispenses with the pencilled line. His skill in placing his touches, his sure rendering of tone and colour values exercised in giving expression to his joy in the beauty of the land and the sky places him far beyond the average amateur and very close to Wilson Steer, though he commits himself to a more precise definition of shapes. "Lyme Regis," with its restricted range of colour; "The Clay Pit, Bovey Tracey," in which the "clay" is an interesting integral part of the design; "Eype," with a lovely sky

behind the firmly but delicately drawn cliffs; and "Evening at Straightway Head," in which the difficult problem of light values is beautifully solved, name but a few of many excellent pictures.

SHORTER NOTICES

MR. NICHOLAS CAVANAGH'S DRAWINGS OF SHIPS UNDER sail and steam, exhibited at the new "Little Burlington Galleries," 3-5, Burlington Gardens, W. 1, are, despite the blessings they have received from our Surrealist Paul Nash, intensely realistic, anxiously painstaking, and done with that meticulousness which characterises the unpractised hand. But how can Mr. Nash state in all seriousness that Mr. Cavanagh could recall an incident of the year 1886, when he was fifteen, with the precision of detail seen in his picture of the incident done in 1936? I don't believe it!

I SHALL PROBABLY BE TAKEN TO TASK BY OUR Continental readers for relegating the art of Edward Munch, which was on exhibition at the London Gallery, in Cork Street, to a paragraph in these shorter notices, but with the exception of his famous "Sick Child" the exhibition really did not do him justice. Considering that this show was his débüt in England, he should have been better represented if his enormous influence on the Continent was to be accounted for.

COUNT U. PALLASTRELLI DI CELLERI, who exhibited a collection of his works at Messrs. Knoedlers, is manifestly influenced by the technique of his compatriot Mancini. The count's palette, however, is richer if less subtle, and his use of the palette knife gives his paintings



CACTUS SCREEN By ITHELL COLQUHOUN
Fine Art Society

A P O L L O

an agreeable texture. He excels in the contrasts of reds and greens against white and neutral tints. His paintings of women and children have a kind of sympathetic elegance.

MR. BENNO ELKAN, WHO ALSO SHOWED AT MESSRS. Knoedler's, is a German sculptor who, in pre-Hitler Germany, had, and deserved, a great reputation. His War Memorials have the kind of dignity and impressiveness with which Mestrovics first made us acquainted. His portrait heads are full of character and sometimes, as in the fine gilt-bronze of Tatjana Barbakoff, of delicate charm.

THE REPRODUCTION ON THIS PAGE ANTICIPATES A show of sculpture by Mr. R. P. Bedford which opens at Messrs. Reid & Lefèvre's Galleries early this month. Mr. Bedford, who, as the Deputy-Keeper of Architecture and Sculpture at the Victoria and Albert Museum, knows the "Old Masters" as well as anyone, derives his inspiration from plant form.

PLANT FORMS ARE ALSO THE INSPIRATION OF MISS Ithell Colquhoun's paintings, exhibited at the Fine Art Society, and of which one example is reproduced on page 373. From a study of these two examples, Miss Colquhoun's and Mr. Bedford's, it is evident that plants and flowers can have other than daintily realistic functions in art.

OF THE TWO EXHIBITIONS AT THE LEICESTER GALLERIES, I prefer Mr. H. M. Bateman's straightforward interpretations of the Spanish scene to the manifestations of the mind of the "Spanish Artists of the Catalan School" in the adjoining room. Mr. Bateman's paintings are in this case surprisingly sober; but they render sunlight convincingly and with careful regard for tone and colour values. The Catalan artists all enjoy a reputation in their own and other countries, but there is nothing particularly Catalan or Spanish in their work that I can discover. Joan Serra's "Still Life" is "juicy" and pleasing impressionism; Pere Pruna's "Carolina" and "Two Sisters" are on the contrary, thin and smooth, something after the manner of our Alan Beaton; Josep Mompou's "La Victoria Pollensa Mallorca" is painted in a loose technique that recalls water-colour. Perhaps Raffael Llimona's almost academic "Nude" (p. 371) shows most mastery of form. Considering that the painters are nearly all very young, their work is amazingly old-fashioned and certainly not revolutionary.

OUR REPRODUCTION OF MR. CLIFFORD HALL'S painting, "Thompson at Olympia," (p. 372) refers to an exhibition of circus pictures to be opened early this month by Mr. Bertram Mills at the Leger Gallery. Lady Eleanor Smith has written a foreword to the catalogue, which will be sold in aid of a circus charity. Quite apart from the artistic merit of the pictures may have the show should at least be good fun.

THE EXHIBITION HELD IN THE CLARENCE GALLERY OF Brighton in November (October 31st to November 21st) by the Eclectic Art Society is considered as one of the most successful this very alive and progressive society has yet organized. Mr. H. D. Roberts, late Director of the Brighton Galleries, in an excellent opening address had claimed that the Society followed



STAMENS

By R. P. BEDFORD

Messrs. Alex. Reid & Lefèvre

the maxim of the old Eclectics, to select from every school such material as pleased and helped their study, and that the result as shewn here was satisfactory.

Among exhibitors, Dame Laura Knight in her "Juanita" and that fine colourist, J. Littlejohns, were to be specially noted; while Edward Ertz, President of the Society, Paul Hardy, Gair Wilkinson, E. Lucchesi, Margaret Theyre and Margery Bennett were successful in design and colour. Selwyn Brinton, in the sculpture, shewed a plaque in low relief, of which the *Brighton Herald* remarked that "it is beautifully planned and the modelling is sensitive." The title was "Daughters of Nereus."

S.B.

MESSRS. KNOEDLER'S PROMISE AN INTERESTING exhibition, organized by Lady Algernon Gordon Lennox and Mrs. Harrison Hughes, in aid of the War Service Legion. It is a show of Winterhalter's work, under the gracious patronage of Her Majesty Queen Mary and to which the King is lending pictures from the Royal Collections.

Winterhalter is, as will no doubt become evident when the exhibition opens on December 3rd, an artist who merits much greater appreciation than he has received during the last five or six decades.

ART NEWS AND NOTES

SINE MACKINNON, WHO SHOWED SOME NEW paintings in an exhibition at the Lefevre Galleries, which included also paintings by contemporary British and French artists, continues her success. Her work has become more mature. She is blessed with that inestimable quality in a painter, namely, pictorial imagination; that is to say, an imagination which expresses itself in design and colour without leaning too heavily on nature or literature, or on the surrealist's conscious subconsciousness. "Fuchsia Plant by the Sea" gives clearer proof of this imagination than the landscapes such as "Tuilleries Gardens," "Ile de la Cité" or "La Trinité-sur-Mer," though it is there also. Amongst the other artists Mr. Duncan Grant, Miss Vanessa Bell, M. Derain, M. Utrillo and Modigliani are well represented, and M. Picasso's "Les Tours bleus" shows his early experiments with Impressionism in a happy manner. Even his worst enemies would find this acceptable.

ENTERING CATHERINE DODGSON'S (MRS. CAMPBELL Dodgson's) exhibition of drawings at Messrs. Colnaghi's, I hesitated and almost turned back thinking I had entered the wrong show, so strongly does her work suggest some old master of the XVIIth century, that to the casual eye it seemed impossible to associate them with the present day. The explanation came when one learnt that most of the first ones were inspired by a visit to the Baroque Garden at Veitshöchheim, wherever that may be; and these were drawings of garden statuary. They are most entertaining and extremely skilful in their pen and wash or red chalk execution. Admirable studies of girls and children and excellent portrait drawings (Dean Inge and others) prove that Mrs. Campbell Dodgson's *empathy* into the old master draughtsmen, which evidently has become a kind of second nature to her, has not subdued her power of drawing from the life.

AT THE LEGER GALLERIES THERE WERE TO BE SEEN A collection of water-colour drawings by Eugène Boudin, from the collection of M. Louveau, of Honfleur. They were only the slightest of notes given by an artist to a friend. Records of a moment, they all bear the stamp of spontaneity expressing an instinctive feeling for design. They are not all of equal finality, of course, but the proportion of works complete in themselves is surprising and the skill in the use of the medium remarkable.

MR. JOHN D. FERGUSON INTRODUCES HIMSELF TO US in his exhibition at Barbican House as a water colourist. Even at a first glance one can see his water-colour drawings are not in the English Tradition. They are individual but with a distinct Parisian feeling. All quite slight, but firm in design and sensitive in colour.

AUTUMN EXHIBITION OF PICTURES BY OLD MASTERS AT MESSRS. AGNEWS' GALLERIES

Messrs. Agnews have here brought together a collection of Old Masters ranging from Tiepolo and Longhi (who, one is apt to forget, both lived into the XIXth century) to Taddeo Gaddi (who was perhaps born before the XIVth). They now hang peacefully together



A YOUTH

Messrs. Agnews

By GEORG PENCZ

in this quiet gallery as "Old Masters," so that one forgets that many of them were once what we now so objectionably call "Modernists." One need here only to compare Madonna pictures painted by Taddeo Gaddi, Antonio Vivarini, Geertgen Tot Sint Jans and Giovanni Battista Tiepolo to realize that the world each picture represents is more than poles asunder from its neighbours. The solemn Gaddi, the homely Geertgen and the palatial rather than ecclesiastical Tiepolo could never have understood one another, even though they professed the same religion and—what is more—derived their art from the same source. And yet to us art is *one*.

The exhibition however includes a number of pictures of interest from several different points of view, for example, some panels from a larger painting by the grim Andrea del Castagno; a good Andrea del Sarto; a charming Netscher; a rather fierce-looking head of a man in crimson by Van Dyck, in his Genoese (?) period, which challenges comparison with the same artist's later suave portrait of Charles I; and an excellent portrait of a young clerk, by Georg Pencz (see illustration). There are also, amongst the great names, a Michelangelo, a Correggio, a Tintoretto and a Goya, but I beg permission to reserve my special praise for a lesser master, a Jan Fyt "Still Life." This is Fyt at his very best; enchanting in colour, design and texture; it made one realize better how a Chardin came out of this kind of art.

NOTES AND COMMENTS

MR. PHILLIP DE LÁSZLÓ.

Here is a further selection from the correspondence we continue to receive under this heading. It comes from an old and greatly esteemed member of the New English Art Club.

To the Editor of "Apollo."

SIR,—I read with mixed feelings Mr. de László's lecture published in your October number.

Mr. de László in his youth produced work that was highly esteemed by his fellow artists in Hungary and elsewhere, but he turned early to portraiture, and thanks to a brilliant talent, backed by unequalled *savoir faire*, became a favourite at many courts. Indeed, to judge from the list of great names published in "Who's Who in Art," he seems almost to rival our great Sir Thomas Lawrence as a painter of kings and potentates, including the Pope. It is befitting, therefore, that he should be awarded the Silver Medal of our Royal Society of Arts, Sciences and Manufactures.

Mr. de László has evidently moved for the best part of his life in comfortable circles, and no wonder then that any serious innovations in painting should cause him distress, especially where such innovations are so widespread as to suggest deep-seated changes in the human mind, changes which would be the first to show themselves through the sensitive temperaments of artists, musicians and poets. Difficult though it may be for Mr. de László—and, indeed, for me a few years his senior—to understand without effort these modes of expression, they have profound reasons for their appearance. Baudelaire, a great art critic as well as poet, defended Romanticism in his day, not as possessing any value intrinsically greater than Classicism, but because it best expressed the spirit of the times in which he wrote. In Modernism I include the Surrealists, who are *au fond* a return to Romanticism. They and those near them in reality represent the reactions of many—very many—of the best and most sensitive young minds to-day to the abnormal times in which we live. Modernism is in certain forms an expression of horror at the present environment—the despairing horror of which lies far away from the protected lives of Mr. de László and his friends.

Mr. de László is right in saying that present-day art suffers from lack of religion, an increasing lack that is responsible for the decay of great figure painting and the cause of artists turning to portraiture and landscape. The centre of gravity of art is situate outside itself, for art is not a self-sufficing activity, but like all spiritual activities interdependent on a portion of man's spiritual life as a whole. The worship of "nature" or of "perfection" does not necessarily produce art. A man of Mr. de László's culture must know that the ideals of "truth and beauty" to which he refers vary from generation to generation, and he forgets that truth and reality are not necessarily synonymous. He quotes Manet and Monet, presumably as purveyors of truth and beauty, but Mr. de László must surely remember that they were ignored, then denounced as creators of horrors, mad and worse by their contemporaries. Are we right in denouncing the art of the young because it does not fit in with the notions we imbibed as truths from Manet and Monet, but which were devised to be such by our seniors? Surely Mr. de László is forgetting that each of us brings our own ideas of what is beautiful to the contemplation of an object? We surround it with an emotional atmosphere that gives rise to a feeling of "beauty" in our minds. Hence the continuous change of ideals which when looked at in the light of art history shows that art has no necessary connection with beauty, but that the unfortunately inexact use of the words "truth" and "beauty" constantly in close association give rise to innumerable misunderstandings in art.

Changes of incalculable importance are taking place in the world which will leave a permanent imprint on civilization which also probably will be preceded, but at any rate certainly accompanied by profound changes in artistic expression. To expect the type of art outwardly resembling that to which Mr. de László and I were brought up to reappear is to call for the moon. Art is a gem of many facets, as many as those of reality. Academic photographic painting, which is what Mr. de László, unbeknown to himself, actually recommends may continue,

at least for a while, for financial reasons, but in refusing to consider or in turning our backs on the painting of the present day is not only foolishness on the part of the old, but shows a disregard for what art is and results in injustice to the young.

Yours faithfully,
ALFRED THORNTON.

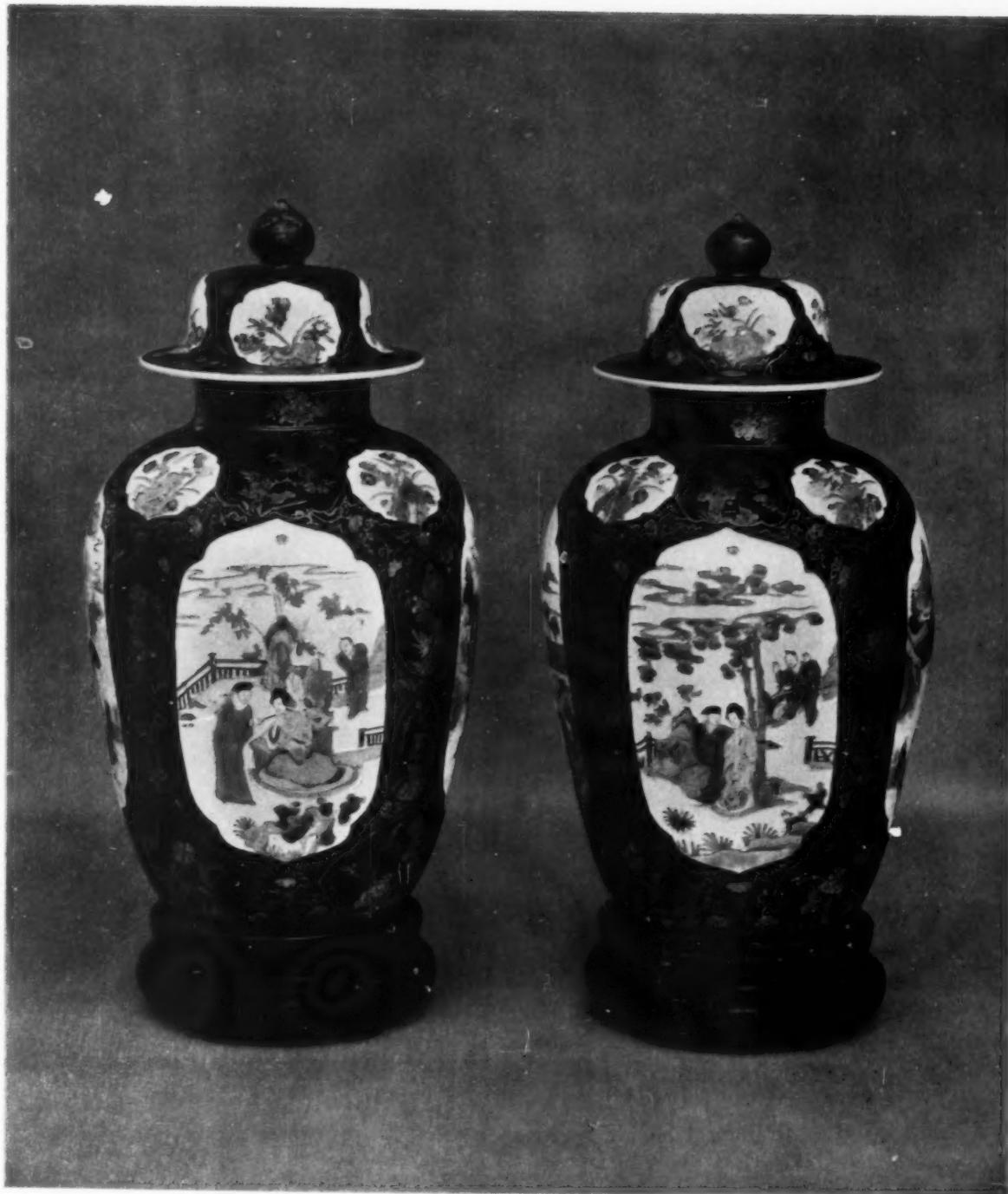
WE CONGRATULATE THE ROYAL SOCIETY OF ARTS on its new venture, namely, the institution of "a high distinction for Designers for Industry who have attained to eminence in creative design." Analogous with the R.A. conferred upon artists by the Royal Academy, the R.S.A. will confer the D.I. (Designer for Industry) upon a limited number of designers elected by them. The number of holders of this honour is not at any one time to exceed thirty.

There is much, it is true, to be said against official honours of this kind; probably the hapless Academicians are the most attacked body of artists in the world—and be it remembered—always have been. Nevertheless, the Designers for Industry are really in a different position. Beauty for Beauty's sake, to which on the whole the Academicians are committed, is a purpose so vague as to leave the definition of her charms to the vagaries of individual taste. On the other hand, Beauty for Industry's sake is capable of almost scientific definition and economic proof. The designer for industry, unlike the "artist," has a job to learn and a job to do. And if he knows his job he is in the case of the plumber or the doctor, who know what to do and how to do it, and who can be *called in* when and where their services are needed.

The letters of distinction, D.I., following upon a designer's name, will come to be looked upon as a guarantee that the artist so distinguished understands industry and all this word implies, and this fact rather than any theories of art the designer may hold or practise will give the industrialist confidence in him.

One's faith in the success of the Royal Society's venture is increased by the quite admirable selection of the first ten or eleven recipients. They are first and foremost the veteran and a pioneer of modern simplification in domestic design: C. F. A. Voysey. Next as the most radical reformer of the poster, who has evolved his art out of elements which a recipient of the Society's silver medal so heartily condemned, E. McKnight Kauffer, who, however, is made an Honorary D.I. Next, Eric Gill, whose name as a letter carver and type designer (Gill Sans), will survive in all probability even his reputation as a sculptor, wood engraver and writer. Then, in alphabetical order, Douglas Cockerell (bookbinder), J. H. Mason (typographer), H. G. Murphy (goldsmith and silversmith), Keith Murray (designer of glass, pottery and silver), Tom Purvis (poster artist), George Sheringham (decorative painter, theatrical designer, poster artist, book illustrator and textile designer), Harold Stabler (designer of silver, enamels and pottery), and Fred Taylor (poster artist)—all excellent men in their respective branches.

We congratulate them all, and we wish the society's scheme all the success it deserves.



A PAIR OF JARS. K'ang-hsi Period. Height 18½ in. Width 10 in.

(Messrs. Frank Partridge & Sons, Ltd.)

ART NEWS AND NOTES



PLATINUM CASKET FOR CANTERBURY CATHEDRAL.

On Sunday, November 1st, at Canterbury Cathedral the Dean, Dr. Hewlett Johnson, dedicated a platinum casket containing a vessel which is to hold the elements for the communion service. It was given by Mrs. Robinson-Harrison, of Cumberland, and is inscribed: "In humility of heart as a simple tribute to God in gratitude for countless blessings of parents, husband, children."

The casket is the largest piece of platinum ever worked, and the angel figures on the sides are the first ever cast in platinum. It is set with diamonds taken from the donor's own jewellery, and rests on a lapis lazuli and white onyx base. The casket was designed by Mr. Cyril Worsley, A.R.C.A., and the making of the piece was entrusted to the Goldsmiths & Silversmiths Co., Ltd., of London.

AT THE MOMENT OF GOING TO PRESS WE LEARN WITH much regret that Mr. Clifford Smith, Deputy-Keeper of the Victoria and Albert Museum, is retiring under the age limit.

ONE CANNOT HELP REGRETTING THE DISAPPEARANCE FROM Piccadilly of another "Landmark"—to wit, Messrs. Fores's shop at 41, Piccadilly. Almost from its inception in 1783, for more than 150 years that is, Messrs. Fores have occupied these premises. Their shop windows have been familiar to millions of people who, in course of time, have been attracted to them, and thousands of our present generation will feel for years the absence of its homely old-fashioned shop-front. We can only express our hope that their new premises, 123, New Bond Street, will eventually exercise the same attraction for all lovers of prints and pictures in which Messrs. Fores have specialized for so many generations.

THE ROYAL ACADEMY IS PREPARING FOR JANUARY AND February, 1937, an Exhibition of British Architecture in the XXth Century, in which it hopes to show, in a wide variety of examples and without restriction as to style, the best work done by British architects in the past thirty-six years. A retrospective section, surveying British architecture from the XVIIth century, will be included.

A SUM OF £455 HAS BEEN HANDED TO THE NATIONAL ART-Collections' Fund by the Directors of Grosvenor House as a contribution from the monies received for admission charges to the Antique Dealers' Fair and Exhibition held at Grosvenor

House in September and October, when the total number of visitors was almost 25,000. Arrangements have already been completed to hold the fourth Annual Fair in the autumn of 1937.

WE HAVE RECEIVED FOUR "REVIEW COPIES" OF FURTHER additions to their list of Christmas cards from the authorities of the British Museum. The new additions, reproduced with customary excellence, embrace reproductions of French XVth-century and Flemish XVIth-century miniatures, an Indian miniature of the XVIIth century, and John Sell Cotman's water-colour, "The Mumbles, Swansea." Reproductions from the text *Luttrell Psalter*, and of *Turner Sketches*.

MESSRS. LIBERTY & CO., LTD., HAVE SENT US A DELIGHTFULLY illustrated catalogue of the "lovely things" they are offering for Christmas. Though the catalogue does not include illustrations of Antiques (Libertys are well-known for their old oak Furniture, Chinese Porcelain and o'd arms and armour) the things to which it refers are not specifically in our line, but most of our readers we feel sure will find something to interest them in it when they are not in an "antique" mood.

OUR COLOUR PLATES

THE SLEEPING SHEPHERD

By SAMUEL PALMER

See article page 329

A PAGE FROM FROISSART'S CHRONICLE

See article page 366

A PAIR OF JARS—K'ANG HSI PERIOD

These cylindro-ovoid jars and covers have a powder-blue ground covered with a brocade design of flowers in gold cut by panels with white ground. They are specially good examples of their kind.

MADONNA AND CHILD. North Italian. XVth century.

This charming piece is in its original polychrome colouring, the traces of gold lending it a special attraction. The carving is probably of Siennese origin, though it has so far not been possible to trace it to an individual master.

A WINTER LANDSCAPE.

By AERT VAN DER NEER

Aert van der Neer, the Amsterdam landscape painter (1603-1677), is particularly well known for his moonlight river scenes. A daylight subject, with his signature, such as this, is therefore of special interest. Van der Neer, it will be seen, continues the tradition of Hendrik Averkamp and Peter Brueghel. The scene is rendered with a general sense of truth to nature, and at the same time with an evident delight in the human interest.

WILLIAM AND MARY SETTEE

This settee is described in detail as follows:

A William and Mary *petit-point* needlework settee, with back and seat worked in coloured silk with figures in landscape with birds and sheep enclosed in borders with flowers and foliage on a brown ground. The needlework is mounted on walnut framework with scroll arms, cabriole legs and club feet carved with foliage.

With its own original covering it is a fine and rare specimen of its kind.

ART IN THE SALEROOM

PICTURES AND PRINTS · FURNITURE · PORCELAIN AND POTTERY · SILVER · OBJETS D'ART



THE ELEPHANT AND CASTLE ON THE BRIGHTON ROAD. Coloured engraving by T. FIELDING after JAMES POLLARD
To be sold by Messrs. Sotheby & Co. on December 14th

THE autumn season is now well under way, and the air of optimism which was prevalent at the end of last season has had the effect of encouraging many owners (English, American and Continental) to submit their fine collections to the London test. They need have little fear of the result, for there is every reason to believe that collectors will give a hearty market welcome to anything that is rare and beautiful.

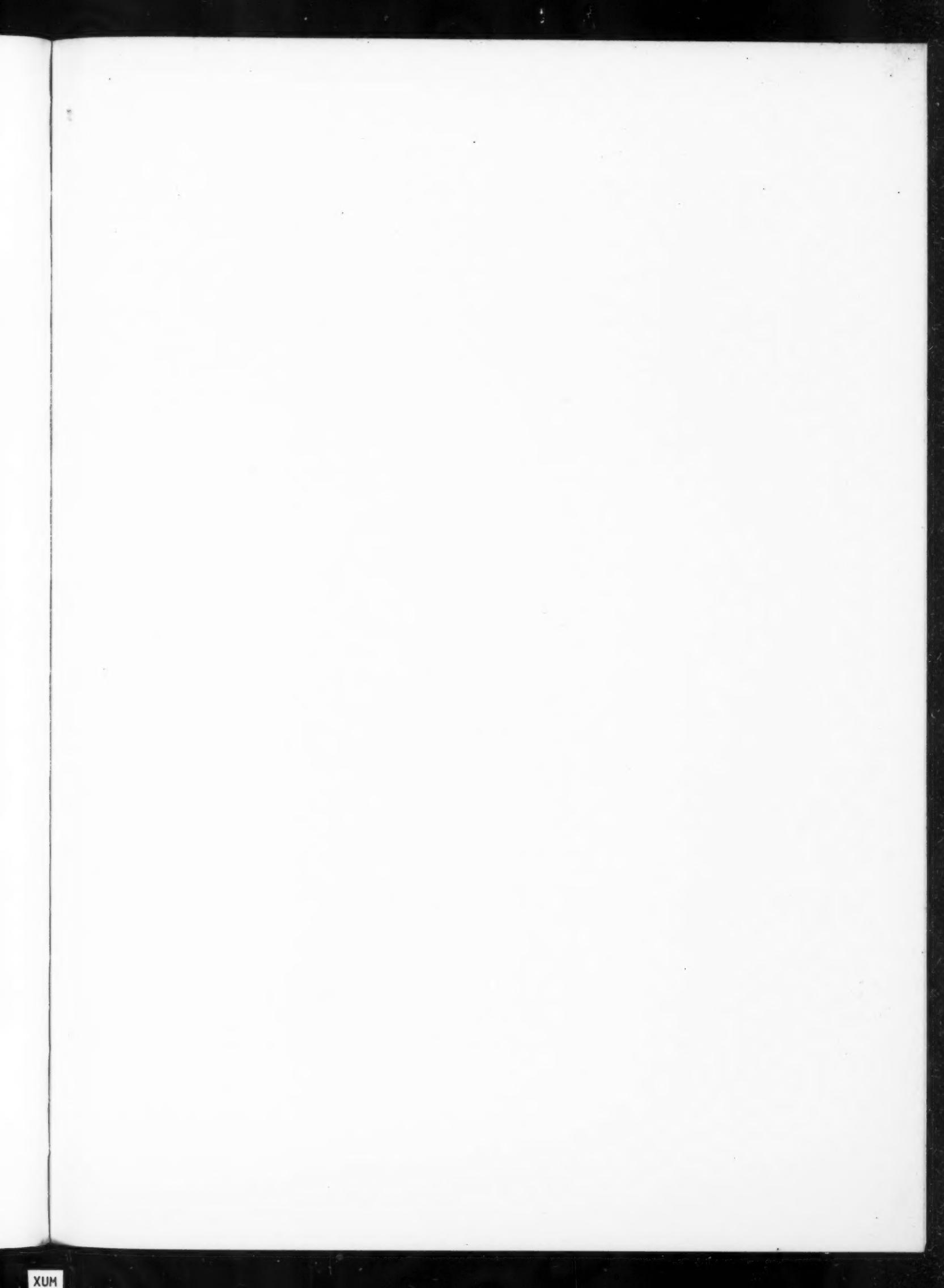
POTTERY AND PORCELAIN

Messrs. CHRISTIE, MANSON & WOODS's sale on December 3rd includes a Chinese *famille rose* bowl, the exterior enamelled with cockerels, flowering peony and chrysanthemum, and the interior with diapers at the lip, 15½ in. diam., Ch'ien Lung; a *famille verte* beaker vase, enamelled with finches and flowering plants on a green ground inset with stylised flowers, 18½ in. high; a Turkish faience ewer, decorated with flowering plants and scaly ornament, 9½ in. high; a Chinese porcelain teapot and cover, modelled with bamboo, covered in a monochrome aubergine glaze, 4½ in. high, K'ang Hsi; and a pair of Chelsea statuettes of a girl and youth, with lamb and dog, the girl holding flowers in her apron and the youth playing a pipe, decorated in colours, 6½ in. high, Gold Anchor mark. Messrs. SOTHEBY & Co.'s sale of December 4th includes an early Bow sauceboat with oval body and pointed lip, moulded in high relief with festoons of flowers, the handle elaborately scrolled, the exterior painted with flowers in *famille rose* enamels, the interior with a latticed diaper border, supported on an oval foot moulded in high relief like the body with groups of flowers, 8½ in., circa 1750-55. A foot of one of these sauceboats was excavated on the site of the Bow China Manufactory in 1921. A set of three Salopian heart-shaped dishes and an oval dish, painted in unusually brilliant blue with Chinese river scenes and landscapes in the centres, the rims with bold fret and diaper borders, 10½ in., painter's numeral on the flange, as in Lowestoft; a fine quality Worcester bell-shaped mug, well drawn and painted with classic ruins in the foreground, a hilly landscape in the background, in an unusual lilac tone, a rare type, 5½ in., Wall period. A mug by the same hand with a coat of arms in the Frank Lloyd Collection is illustrated by Hobson in the catalogue of the collection, pl. 80, fig. 385, and in his work on "Worcester Porcelain," pl. 54, fig. 5. A Chelsea oval fluted dish, painted in purple camaieu with classic ruins, figures, sprays of flowers and butterflies, within a brown edge rim, 8 in., Red Anchor mark (this style of Meissen painting is illustrated by William King in "Chelsea Porcelain," pl. 25, fig. 1); a fine quality Meissen deep bowl, with foliate

rim, superbly decorated both within and without in Kakiemon style with a fenced garden, flowering trees and exotic birds on the wing, 6½ in., circa 1730; a Japanese square bottle, probably decorated in Holland, with flowering plants and exotic birds, wheatsheaf and jui-shaped lappets in Kakiemon style, 8 in.; a canary ground toy tea service, boldly painted with a floral design in colours, comprising teapot and cover, sugar basin and cover, milk jug and six cups and saucers; a rare Derby figure of a finch, perched on a cross bough of a tree stump encrusted with flowers, with very attractive brown and black markings and with black crest, 4½ in., circa 1755. Many types of these birds are mentioned in William Duesbury's "London Account Book" as early as 1751-53. An interesting Derby bowl, with burnished gold exterior, both the interior and the exterior of the rim ornamented with a fine meandering floral pattern in gold on a *gros bleu* ground, with pendant gilt husks, the interior plain except for a shield containing a Persian inscription: "Honour to Gog, the Sultan Fath Ali Shah Kajar, Year 1234" (A.D. 1819), 13 in., mark within a circle inscribed Bloor Derby, a crown in red. This bowl is from the famous service made for the Persian Ambassador, an account of which is given by Haslem in his work on Derby, p. 204. An apple-green cup and saucer of fine quality, painted with insects and bunches of fruit, within rich rococo gilt panels on a pea-green ground in Sèvres style, mark in blue cross swords and number "9"; a Bow white dancing group of a youth and girl, the former in breeches, the latter wearing her hair in plaits and with a tight-fitting bodice and voluminous skirt, on a circular base encrusted with flowers, 7½ in. This group, known as the "Dutch Dancers" of "Mascraders," as Duesbury calls them in his "Account Book," has a Meissen origin, modelled by Kändler. They were made at Chelsea, and also are found in Chinese *famille rose* porcelain. An uncommon Chelsea group of Venus and Cupid, seated on a rocky base encrusted with flowers and shells and with fish swimming, Venus is depicted holding a shell in her left hand, draped in a pink and puce scarf, and Cupid is shown as a Melusinem, 6½ in., red anchor mark; and a magnificent Chelsea series of Apollo and the eight Muses, in sumptuous robes, superbly modelled, each with its appropriate emblem on flower-encrusted base, supported on a *bombe* rococo plinth with four scroll feet, painted with flowers and butterflies, and bearing in front the name of the muse in gold, one plinth missing, 15½ in., gold anchor mark 17. Only one other series in the collection of Lord Bearsted is recorded. Messrs. CHRISTIE, MANSON and Woods's sale of December 10th includes a Sèvres cup and saucer, painted in colours with exotic birds in kidney-shaped and oval panels, with gilt and scroll-and-foliage border on turquoise ground; a Menneycy group of five musicians, playing musical instruments and standing on rockwork, decorated in colours and gold, 11 in. high, impressed D.V. mark; a pair of Chelsea plates, with escalloped borders, painted with exotic birds in colours, 8½ in. diam.; and a Chinese *famille rose* teapot cover and stand with Kylin handle and spout, enamelled with flowers and diaper ornament, 5½ in. high, Ch'ien Lung.

FURNITURE

Messrs. CHRISTIE, MANSON & WOODS's sale on December 3rd contains a pair of Chippendale mahogany armchairs, the arm supports, seat frames and curved legs carved with scrolls and acanthus foliage, the seats and backs stuffed and covered in velvet; a Chippendale mahogany tripod table, 25 in. diameter; a Queen Anne walnut card table, 30 in. wide; a set of six George I mahogany chairs; and a Sheraton mahogany wing bookcase, 9 ft. high by 8 ft. wide. At Messrs. SOTHEBY & Co., on December 4th, will be sold a fine Chippendale mahogany chest-upon-chest, the moulded dentil cornice over a frieze carved with fretwork, fitted at the top with three large and three small drawers and having two short and three long drawers at the base, the whole flanked by fluted and canted pilaster, 4 ft. wide by 6 ft. 7 in. high; a Queen Anne figured walnut bureau of small size and good colour, the top and writing flap inlaid with feather edge, the fall front enclosing a well-fitted secretaire, three drawers below, resting on splay bracket feet, 2 ft. wide; a





By AERT VAN DER NEER

(*Messrs. Frank Sabin, Ltd.*)

A WINTER LANDSCAPE

ART IN THE SALE ROOM

fine Charles II high-back armchair, the top rail carved with a coronet supported by amorini and entwined designs, the rails of spiral form decorated with acanthus, the bowed arms scrolled, the front legs terminating in scroll formation, united by a front rail similarly ornamented to the back, the seat and oval to the back in needlework; a pair of fine Queen Anne walnut single chairs, the shaped backs with pierced fiddle splats, the damask-covered seats supported on cabriole legs united by turned underframing, and terminating in club feet; a Carolean oak credence table with arched and carved frieze rail having a pair of turned inverted pendants, the legs united by stretcher rails, 3 ft. 4 in. wide; a fine early XVIIth-century mirror in gilt elongated frame with slightly shaped heading and narrow convex mouldings, completely enclosed by bevelled glass borders and having a rectangular base 2 ft. 7 in. wide by 5 ft. 10 in. high; a very fine Queen Anne walnut bureau bookcase of small size and mellow colour, with straight moulded cornices surmounting the bookcase, enclosed by a pair of mirrored doors with slide below, well-fitted secretaire over four long graduated drawers, the whole inlaid with rectilinear cross-cut bandings, and resting on splay bracket feet, 2 ft. 8 in. wide, 6 ft. 6 in. high; and a fine harlequin table in padouk wood with three folding leaves converting it for use as a side table, a tea table, a card table lined in velvet and having wells for money and candles, and a writing table mounted in velvet with secretaire adjusted by spring catch, resting on cabriole legs finely carved on the knees with shell motifs and leaf pendants, and terminating in claw and ball feet, 2 ft. 6 in. wide. At Messrs. CHRISTIE's sale of French and English furniture, the property of the late F. E. Loyd, Esq., on December 10th, will be sold a Louis XV marquetry table of slightly serpentine *bombe* form, with curved angles and legs, the sliding top encloses a drawer fitted with a velvet-covered slab to form a secretaire, and with two drawers below, the front inlaid with roccoco scrolls in kingwood on tulipwood ground and the top with sprays of flowers framed by scrollwork in similar woods; the ormolu mounts comprise a moulded band to the top, angle mounts and toes cast and chased with foliage and moulded ornament, 20 in. wide; a Louis XVI upright secretaire, 38 in. wide, stamped; a Louis XV commode, 4 ft. 10 in. wide; a Louis XV parquetry commode, by Marchand, of serpentine form slightly *bombe* surmounted by a Brescia marble slab, 4 ft. 3 in. wide, stamped Marchand M.E.: the back branded with the mark B.V. crowned, the inventory mark of the Royal Château of Belle Vue; a set of eight Chippendale mahogany chairs and one settee; a set of four Chippendale mahogany chairs and two armchairs (see illustration); and a Chippendale mahogany commode of serpentine shape, 4 ft. 2 in. wide.

SILVER

Messrs. SOTHEBY & Co.'s sale on December 3rd includes an Elizabethan apostle spoon, surmounted by the figure of St. John, the back of the bowl with the initial D, maker's mark

ONE OF A SET
OF FOUR
CHIPPENDALE
MAHOGANY
CHAIRS AND
TWO
ARMCHAIRS

From the F. E.
LOYD Collection

To be sold by
Messrs. Christie,
Manson & Woods
on December 10th



A FINE LOUIS XV MANTEL CLOCK by JULIEN LE ROY
Paris

To be sold by Messrs. Sotheby & Co. on December 11th

probably an escallop, London, 1590; a George II tea kettle engraved with the arms of Marwood, London, 1745; a George I dredger of cylindrical form with moulded base and scroll handle, the domed cover with moulded border by Neshach Godwin, London, apparently 1724, 3½ in. high; this piece bears the crest of a Paschal Lamb and is inscribed "Hoc et alterum dedit Ric. Holt Com"; a fine George II Scottish teapot of bullet shape, the lid and shoulders with finely drawn decoration of shells amidst scrolling foliage, divided by a band of punch decoration, the remainder of the body plain, on circular moulded foot, fluted swan neck spout and scroll handle, by William Aytoun, Edinburgh, 1735-6; a very fine Irish Queen Anne tankard, the circular tapering body finely engraved with the Arms of Agnew of Lochnaw and inscribed: "Consilio Non Impetu" on a skirted base, reeded lip-shaped rim and moulded dome cover, the volute thumbpiece chased with stiff ornament, rat-tail scroll handle, 9 in. high, by Philip Tough, Dublin, 1708-9; a bullet-shaped miniature teapot of plain form, engraved with the Arms of Glover within a scrolling cartouche, straight spout, on moulded circular base, ivory handle and knob, maker's mark twice repeated, *circa* 1730; and a pair of William III tazze of small size, the centres plain except for the Arms of Digby impaling Whooton within reeded and gadroon borders, each supported on a circular pedestal foot, 5½ in. diameter, by Anthony Nelme, London, 1698-9. Messrs. CHRISTIE, MANSON AND Woods's sale of fine old silver on December 9th includes a plain pear-shaped beer jug, on circular moulded foot, the spout rising from a moulded drop, with reed lip, and double scroll handles decorated with a leaf, 8½ in. high, by Charles Whipham and Thomas Wright, 1761 (see illustration); a Queen Anne plain cylindrical coffee pot, on moulded base with tapering sides, curved spout, domed cover, with corkscrew thumbpiece and baluster finial, 10 in. high, by John Fawdery, 1707 (see illustration); a William III cylindrical tankard and cover, on rim base, the lower part of the body repoussé and chased with a band of spiral fluting and gadroons on a matted ground, the slightly domed cover repoussé and chased with a band of spiral gadroons with a rosette of spiral gadroons in the centre, and shaped to a point at the lip with scroll handle and corkscrew thumbpiece, 7½ in. high, by Hugh Roberts, 1699; and a William and Mary plain cylindrical tankard and cover on reeded base, with slightly curved sides, 6½ in. high, 1674, maker's mark R.G.

THE MADAME DHAINAUT COLLECTION

On December 10th, Messrs. SOTHEBY & Co. are selling the very choice collection of works of art, the property of Madame Dhainaut, of Paris, which comprises fine French miniature and English enamels, important Louis XV and Louis XVI snuffboxes, and magnificent pair of Louis XVI silver tureens, covers and stand

A P O L L O



BLACK LACQUER LOUIS XVI COMMODE from the Collection of L. M. LEPELETIER DE SAINT-FARGEAU (1760-1793)
To be sold by Messrs. Sotheby and Co. on December 11th

by Robert Joseph Auguste, the circular bodies with double ram's-head handles, the horns of which support festoons and swags of oak leaves and acorns below a laurel wreath border round the rims, the bases, with a band of gadrooning, are each supported by four scroll feet; the covers, ornamented with paterae, are surmounted by pineapple knobs springing from acanthus foliage; the stands, with similar laurel wreath rims and double acanthus leaf handles, are ornamented like the cover with paterae and are each supported on four circular feet; tureens 12½ in. high; stand 20 in. wide—total weight, 623 oz. (Paris, 1775-6). A pair of Louis XVI jardinières of similar workmanship, and by the same maker, from the collection of the Czar of Russia, were sold in the Phillips's sale, No. 87. Robert Joseph Auguste, a famous French silversmith, was born in 1725, pupil of Francois Thomas Germain, Master Goldsmith, 1757; in 1775 he was made Goldsmith to the King, and in 1777 he succeeded Jacques Roettiers and lived from then until his death in 1784 in the Galerie du Louvre. Superb Vincennes and Sèvres porcelain, fine *famille verte* and *famille rose* china, an important Louis XVI ormolu-mounted Tehwa pot-pourri bowl by Caffière of "blanc-de-china" porcelain, the cover and sides decorated in relief with flowering prunus branches supported on a superbly chased ormolu base ornamented with scrollwork, flowers and rocks, the neck rim with another fine quality mount, the cover surmounted by an ormolu floral spray with smaller porcelain flowers, 14½ in.; Fukien, XVIIth century; similar bowls are in the Jones Bequest, Victoria and Albert Museum, and another, almost identical, with silver mounts, in the same museum; objects in bronze and ormolu of very high quality; a fine Louis XV Bureau de dame in parquetry, signed Criard, 3 ft. 3 in. wide; from the Lyndhurst Collection, and a very fine Louis XV Commode, in marquetry with porphyry marble top, signed Carel, 4 ft. 8 in. wide; from the Duke of Mortemar collection.

THE MENSING LIBRARY

On December 15th, 16th and 17th, Messrs. SOTHEBY & CO. are selling the first portion of the very valuable and important library formed by the late Mr. Ant. W. M. Mensing. As a collector, Mr. Mensing, who was a member of the firm of Frederik Muller & CO., of Amsterdam, for fifty years, combined the acumen of an expert with the enthusiasm of a bibliophile, and his library is an achievement worthy of his taste and energy. He was greatly attracted by illuminated manuscripts, particularly those produced in the Netherlands, and the beautiful humanistic manuscripts of the Italian Renaissance; the Amersfoort Missal (Lot 395) is the outstanding example of the former class, and the latter has a very fine representative in the first Lot of the sale, and many others throughout the catalogue; nor should the French manuscripts be overlooked, least of all the Epistle and Gospel book of Marie d'Orgemont, with its fine miniatures in grisaille (Lot 175). The early printed books include such treasures as the 1462 Bible of Fust and Schoeffer; the great German illustrated Bibles of Quentell and Koberger (Lots 65 and 67), and some of the delightfully early woodcut books from Augsburg and Ulm, which appeal so strongly to William Morris. From Italy come first and early editions of the classics and Dante, as well as some finely illustrated volumes such as Foresti De Claris Mulieribus, Ferrara, 1497 (Lot 185), and the Hypnerotomachia Poliphili (Lot 133). England was left for the most

part severely alone by Mr. Mensing, but he had one book thought to have belonged to Queen Elizabeth (Lot 323); another, which was probably bound at Canterbury for Thomas Wotton (Lot 334), and a very handsome Elizabethan volume (Lot 87), which has been in two great English Libraries and one American, and is equally attractive both inside and out.

CONTINENTAL AUCTIONS

Messrs. C. G. Boerner, of Leipzig, will sell on December 10th, an interesting collection of old engravings from various sources. The series of Durer engravings and Rembrandt etchings of the finest quality include an exceptionally beautiful impression of Durer's "Coat of Arms with a Skull," as well as magnificent proofs of Rembrandt's "Peter and John Healing the cripple at the gate of the Temple," and the first state of "The Marriage of Jason and Creus," both on heavy Japan paper. The XVIIth century engravings and woodcuts include works by Altdorfer, Baldung, D. Campagnola, Frans Crabbe, Cranach, Domenico dalle Greche, Astendorfer, Robetta and Zündt. An almost unique "Holy Virgin," signed by Urs Graf, deserves a special mention, and not the least noteworthy items in the sale are some very rare Dutch and Flemish etchings by Bramer, Casembrot, Hessel Gerrits, Serwouters, Vinckeboons, and also a small but very rare selection of etchings by Von Ostade, amongst which there is a first proof of "The Hurdy Gurdy Player."

The Sales held so far have not, for the greater part, been of tremendous importance, but the sale at Messrs. CHRISTIE, MANSON & WOODS, of the final portion of the C. H. T. Hawkins collection, created considerable interest, and the bidding was good.

FURNITURE

ON October 26th, Messrs. CHRISTIE, MANSON & WOODS sold the furniture from the C. H. T. Hawkins collection, and a gilt-wood suite of Louis XV design, consisting of four armchairs and a settee fetched £210; a French upright secretaire in the manner of Weissweiler, 28 in. wide, from the Hamilton Palace collection, £28 7s.; a Sheraton rosewood Pembroke table, 5 ft. wide, £21; and a Flemish gilt-wood cabinet, 38 in. wide, £94 10s. At Messrs. SOTHEBY & CO.'s, on October 30th, a Queen Anne walnut dressing table, supported on bracket feet, 2 ft. 10 in. wide, realized £40; a Queen Anne walnut lowboy, 3 ft. 4 in. wide, by 5 ft. 5 in. high, £45; a set of ten Hepplewhite mahogany chairs, comprising an armchair and nine side chairs £102; a fine Hepplewhite mahogany toilet cabinet, 4 ft. 4 in. wide, £50; a late XVIIth century black lacquer cabinet, 3 ft. 5 in. wide by 5 ft. 11 in. high, £90; and a fine Sheraton mahogany bookcase, 3 ft. 2 in. wide and 6 ft. 2 in. high, £115. At Messrs. CHRISTIE, MANSON & WOODS, on November 12th, a set of six Chippendale mahogany chairs, and two armchairs fetched £65 2s.; and two William and Mary walnut chairs, £72 11s.

POTTERY AND PORCELAIN

At Messrs. CHRISTIE, MANSON & WOODS's sale of the final portion of the Hawkins collection, on October 26th, a Chinese *famille verte* dish, enamelled with utensils and landscapes, pheasants and flowering peony, in panels on a powder-blue ground, 10½ in. diam. (K'ang Hsi), fetched £31 10s.; four Chinese egg-shell cups and saucers, enamelled in colours with coats of arms and sprays of ebony (Yung Cheng), £49 7s.; and an Old English dessert service, comprising six dishes, two tazze and fifteen plates, £69 6s. At Messrs. EASTWOOD & HOLT'S Rooms, on November 10th and 11th, a K'ang Hsi blue and white beaker realized £14; a Tang three-colour glazed pottery horse and rider, £8 10s.; a Ming celadon jar with incised floral decoration, £18 10s.; and a Ming celadon incised plate, £10. At Messrs. CHRISTIE, MANSON and WOODS, on November 12th, a pair of Chinese porcelain figures of cockerels, with red combs, perched on brown rockwork, 14 in. high (Ch'ien Lung), realized £26 5s.; two Chinese tureens and covers, 12 in. long, £40 19s.; and an Old English dessert service, £33 12s.

PAINTINGS AND DRAWINGS

At Messrs. SOTHEBY & CO.'s, on October 28th, an oil painting by Febrinius, "St. Peter in Prison," fetched £190; a Kalf "Still Life," £680; and a Birken Foster water-colour "Alsatian Flower Girl," £44. At the CHRISTIE, MANSON & WOODS's sale of pictures and drawings from the Hawkins collection, on October 30th and November 2nd, a W. Van Aelst "Flowers in a Silver-gilt Vase," signed and dated 1663, 25½ in. by 21½ in.,

ART IN THE SALEROOM

fetched £441; a Clouet "Portrait of Alessandro Sesti," on panel, 9½ in. by 7 in., £241; a Francis Cotes, R.A., "Portrait of a Lady," 49 in. by 38½ in., £399; a Fantin-Latour "Flowers and Fruit," 22½ in. by 19½ in. (see illustration in October *Apollo*), £1,155; Gainsborough's "A Woody Landscape," 24½ in. by 29½ in., £945; a Jan Van Goyen "A River Scene," signed and dated 1643—on panel—27 in. by 45½ in. (see illustration in October *Apollo*), £840; a C. De Heem "Flowers in a Glass Vase, on a marble slab"—on panel—19½ in. by 14½ in., £262 10s.; and a Mabuse "Portrait of Margaret of Austria," on panel 9½ in. by 7½ in., £404 5s. Among the drawings in the same sale a J. S. Cotman "Dutch Boats at Sea," 10½ in. by 15½ in., fetched £168; a David Cox "A Road Scene," 10½ in. by 15 in., £75 12s.; Birket Foster's "A Town on the Rhine; On the Lagoons, Venice; and a Fishing Village"—three in one frame, 5½ in. by 4 in.—£162 15s.; and T. L. Rowbotham's "Sorrento, Bay of Naples," 30½ in. by 51½ in., £89 5s.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS's sale of silver, on November 4th, six cup-shaped salt-cellars, each with a band of reeding round the circular foot and rim, engraved with the Hawkins Crest, by Henry Chawner, 1791, realized £34 0s. 9d.; a George II Tea-kettle, with stand and spirit lamp, by Richard Gurney and Thomas Cook, 1755, £47 0s. 6d.; a George II centrepiece, the stand on four scroll and shell feet, supporting a large central dish of circular form with raised scallop and ribbed border, the centre engraved with the arms of Hawkins impaling Hawkins for Christopher Hawkins of Trewinard, who succeeded his father in 1716, and married Mary, daughter and co-heir of Phillip Hawkins of Pennans, by Peter Archambo, 1741, £207 7s. 8d.; a George I large two-handled cup and cover, 13 in. high, 1722, £172 2s. 6d.; a William III two-handled Punchbowl, 11 in. diam., by Joseph Ward, 1697 (see illustration in November *Apollo*), £337 4s.; a pair of James I silver-gilt seal-top spoons, the back of each bowl engraved with the figure of a man with a hat in his hand and the date 1616, the seals pricked with the initial AH.WS—Provincial, 1615; £15 10s.; a Charles II cup, 1662, £389 8s.; a George II small punchbowl, 8 in. diam., by John White, 1736, £225 15s.; and a Commonwealth two-handled porringer and cover, 5½ in. high, 4½ in. diam., 1659, maker's mark A.M. in monogram (see illustration in November *Apollo*), £641 14s.

GLASS

At Messrs. SOTHEBY'S Rooms on November 4th and 5th a Waterford canoe bowl, of fine bloom, the body decorated with a simple band of star and husk cutting, under a scalloped rim, supported on a well proportioned knopped stem and oval moulded and scalloped foot, 12 in., realized £27; a Bohemian "inserted gold" goblet with many sides and a massive green-tinted beaker, dated 1656, 5 in., £25; and a Bohemian and "inserted gold" beaker of rare type, the many sides decorated in colours with a stag hunting scene, the base with gold leaves, 3½ in., *circa* 1725, and a goblet with an "inserted gold" deer hunting scene on a baluster stem and conical foot, 5½ in., *circa* 1725, £39; this particular technique is exceptionally rare, an example in the Muhsam Collection with a coat of arms is now in the Metropolitan Museum. At Messrs. CHRISTIE, MANSON & WOODS's sale of old glass on November 10th an early wine glass with two incised knops, long tapering bowl, spirally fluted, folded foot, 5½ in. high, fetched £13 10s.; an early Anglo-Venitian wine glass, with short five-winged stem with ball knob below, the straight-sided bowl decorated with spiked gadrooning half way up, and folded foot, a single collar below the bowl, 5½ in. high, £17; an early baluster stem goblet, with two knobs with large tears and straight-sided bowl, engraved in diamond point with a shield and conventional engraving in the form of Stuart needle-work, folded foot, 7½ in. high, from the Grant R. Francis Collection, £13 10s.; and an "Audentior Ibo" glass, with straight-sided bowl, on double knob spiral air-twist stem with two collars above, on domed foot, the bowl engraved with the rose, the thistle and a profile portrait of Prince Charles Stuart, surmounted by the inscription "Audentior Ibo" within a cartouche, 6 in. high, £70.

OBJECTS OF ART AND VERTU

At the CHRISTIE, MANSON & WOODS's sale of Objects of Art and Vertu, from the Hawkins Collection, on October 26th, bidding was very keen, and excellent prices were realized. A Chelsea double scent bottle, formed as group of a girl



PLAIN PEAR-SHAPED BEER-JUG, by CHARLES WHIPHAM and THOMAS WRIGHT (1761). QUEEN ANNE PLAIN CYLINDRICAL COFFEE-POT, by JOHN FAWDERY, 1707.
To be sold by Messrs. Christie, Manson & Woods on December 9th

and youth with bird-cage standing before a flowering tree-stump, decorated in colours and gold, the convex base painted with a rose, fetched £44 2s.; a Battersea enamel snuff-box, the cover painted with the music lesson in a landscape, and the sides with sporting and pastoral scenes in gold scroll borders, £54 12s.; a gold snuff-box, the top and base of Louis XII enamel, painted with the Virgin and Child and St. John, the border enamelled with flowers in colours, £56 14s.; a Louis XVI gold snuff-box, the border chased with husks and foliage, the top, base and sides mounted with fine pencil drawings of cattle and peasants in landscapes, ecclesiastics and river scenes, signed with the monogram D.B. and dated 1787, £204 15s.; a gold oval snuff-box, decorated with panels of translucent red enamel in chased gold borders, with medallions of trophies, vases and pendants partly enamelled in colours, the cover set with a miniature portrait of a man, and the base with the crowned L.L. cypher, £320 5s.; a gold chatelaine, with watch by Lepine, key and seal attached, enamelled with doves, amatory trophies and medallions of cupids, in border of seed pearls and pink ribands, £48 6s.; and a Meissen snuff-box, the exterior modelled with a half length portrait of a man within borders of rococo scrolls and flowers, the interior painted with necromancers, mounted with a gold border chased with foliage on a waved ground, £52 10s.

BODLONDEB, CONWAY, NORTH WALES

On October 20th to 24th Messrs. DRIVERS, JONAS & CO., with the technical advice and assistance of Messrs. SOTHEBY & CO., sold the contents of Bodlondeb, Conway, and a picture by Ford Madox Brown, "Lear and Cordelia," realized £440: this work was painted in 1875 and was purchased from the artist by Mr. Albert Wood, the late owner of Bodlondeb; a Morando, "The Astronomer," fetched £310; a Edward Stott, A.R.A., "The Team," £105; a W. Huggins, "The Donkey," £100. Among the furniture a fine set of twelve Adam satinwood elbow chairs fetched £118; a Chippendale two-chair-backed settee, with shaped front, three carved cabriole legs, with masked knees and claw feet, £54; a lady's satinwood bureau, with cylindrical front, enclosing lift-up writing leaf, £33; and a pair of elliptic-fronted inlaid and decorated mahogany commode cabinets, £27.

EDINBURGH SALES

At Messrs. DOWELL's sale of Old Scottish and English Silver and Sheffield Plate on October 30th a pair of George II candelabra for three lights each, the threaded crossover branches springing from clusters of berried foliage, on fluted tapering stems and circular bases, 18 in. high, Sheffield, 1795, £157 10s.; a pair of wine coolers with lobed borders, 10 in. high, £18; and a William II Bowl, plain, with slightly inverted lip, on ring foot, 10 in. diameter, Edinburgh, 1699, maker Colin McKenzie, £58 14s.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plates, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



C. 27. PENNSYLVANIA MUSEUM, PHILADELPHIA, PA. ARMS ON SILVER CUP AND COVER BY JOHN SCHOFIELD, LONDON, 1796.—Arms: Quarterly 1 and 4, chequy argent and sable on a canton vert a brock passant proper, Brooke: 2 and 3, azure a chevron engrailed between three escallops ermine, Townshend. Crest: A brock passant proper. Made for George Brooke Briggs Townshend of Chester on his assuming in 1797 the surname of Brooke in lieu of Townshend, on inheriting from his uncle, the Reverend John Brooke, the Haughton Hall Estate in Shropshire, formerly the property of Sir Hugh Briggs, Baronet. He was High Sheriff of Shropshire in 1811, and died in 1845.

C. 28. (1.) ARMS ON CHINESE PORCELAIN PLATE, *circa* 1735.—Arms: Gules a fess between eight billets four and four or. Crest: Out of a ducal coronet a leopard's head gules bezanté.

The Arms of May of Faunt, Co. Sussex. Mr. F. A. Crisp describes a coffee cup of this service in his "Armorial China," 1907, p. 42.

(2.) ARMS ON CHINESE PORCELAIN DISH, *circa* 1750.—Arms: Quarterly, 1 and 4. Per bend sinister dovetailed or and azure a lion rampant double-tailed argent. 2 and 3. Sable two bars between three cinquefoils argent.

These are the Arms of Stuckey of Weston, Co. Devon, quartering Bartlett. Mr. F. A. Crisp had many pieces of this service in his collection, a list of which is given on page 56 of his "Armorial China," 1907.

(3.) ARMS ON CHINESE PORCELAIN TUREEN, *circa* 1735.—Arms: Argent on a chevron, the upper part terminating in a cross patée gules, three bezants. Crest: A lion's jamb erect argent holding a cross patée fitchée charged with three bezants in chevron.

The Arms of Newland of Totnes, Co. Devon. Descended from Roger Newland of Newland, Co. Southampton, who, having failed in the attempt to effect the escape of Charles I from

Carisbrooke Castle, exclaimed on the scaffold, "Deprived of my life and property I leave to my posterity, Le nom, les armes, la loyauté," which has since been retained as the motto of the family.

C. 29. ARMS ON SILVER TRAY, LONDON, 1813.—Arms: Argent a chevron azure between three squirrels gules each cracking a nut or. Crest: A squirrel as in the Arms. Motto: Franc et inquiet. These are apparently intended for the Armorial bearings of Lovell.

C. 30. ARMS ON QUAICH BY JAMES GILSLAND, EDINBURGH, 1748.—Arms: Quarterly, 1 and 4, or, on a chief sable, three escallops of the field; 2 and 3, argent, three roses gules. Crest: A falcon proper, beaked and armed or, preying upon a stork argent, armed gules.

These are the arms of Graham quartering Montrose, and are similar to the arms and crest used by the Duke of Montrose. No connection, however, can be traced between the Ducal family and William and Jean Graham, whose names are engraved on the handles. The engraving of the arms dates about 1775-80, or about thirty years later than the Quaich itself.

C. 31. ARMS ON CARVED OAK FRIEZE, *circa* 1550.—Arms: Quarterly, 1 and 4, Argent on a bend gules three mullets pierced or, Bradburne; 2 and 3, Quarterly; 1. Azure an eagle displayed argent, Cotton; 2. Gules, three swords erect argent, Waldeschef; 3. Argent three falcons gules, Fawconer; 4. Azure two bars argent, Venables, and in pretence, Argent a bend sable between three pellets, Ridware; impaling, Quarterly, 1. Gules, three chevronels vair, Turvile; 2. Or fretty sable, Fowcher; 3. Or, on a fess sable three water bougets argent, Bougge. 4. Argent a maunch azure, Flamville.

Carved for Sir Humphrey Bradburne of Bradburne and of the Hough, Co. Derby; Knighted at Butterden, Scotland, by the Earl of Hertford, 18 May, 1544, after the burning of Edinburgh and Leith; married Elizabeth, eldest daughter of Sir William Turvile of Normanton-Turvile and Aston, Flamville, Co. Leicester. Sir Humphrey, who died in 1581, was the son of John Bradburne of Lee, Co. Derby, by Isabel, daughter and co-heir of Richard Cotton of Ridware, Co. Stafford, thereby acquiring the Cotton quarterings of Waldeschef, Fawconer, Venables and Ridware. The Turvile quarterings of Fowcher, Bougge and Flamville were acquired by 1, Richard Turvile of Normanton-Turvile, who married the daughter and heir of Sir William Flamville of Aston; and 2, by his great grandson, another Richard Turvile (died 2 Hen. V), who married Margaret, daughter and heir of Baldwin Bougge of Thurcaston, Co. Leicester, whose grandmother was Margaret, daughter and heir of Robert Fowcher, of Champion, Co. Leicester.



